

FRIDAY - SUNDAY, OCTOBER 10 - 12, 2008

WEEKEND JOURNAL.

EUROPE

Bold bodegas

Big-name architects change the face of Spanish wineries



Can Frieze weather the storm? | Derek Walcott directs opera

Contents

3 | Fashion

On Style: The end of bling?

4-5 | Sports

The drive to create ▶ the next Tiger

6-7 | Art

Can Frieze weather the storm?

Collecting: Contemporary Middle Eastern art

The paper chase

10 | Wine

Italy's Primitivos fall short



8-9 | Cover story Wine

Bold bodegas

Top architects change the face of Spanish wine



Plus, Spain's wine cathedrals

Above, the new Bodegas Protos winery, designed by Richard Rogers; on cover, Bodega Irius, designed by Jesús Marino Pascual.

11 | Music

Derek Walcott on directing opera

12 | Film

Morgenstern on 'Nick & Norah's Infinite Playlist'

The podcast as documentary epic

13 | Taste

Financial child's play

15 | Top Picks

Events in London and Karlsruhe

16 | Time Off

Our arts and ▶ culture calendar



WSJ.com

Pew report

Churches hire undercover worshippers for consumer-style critiques.
WSJ.com/Lifestyle

Wine vote

Exploring the politics—and taste—of 'Brie and Chablis.'
WSJ.com/Wine

Written thread

The quest to keep the Shan language of Myanmar alive.
WSJ.com/Asia

WEEKEND JOURNAL

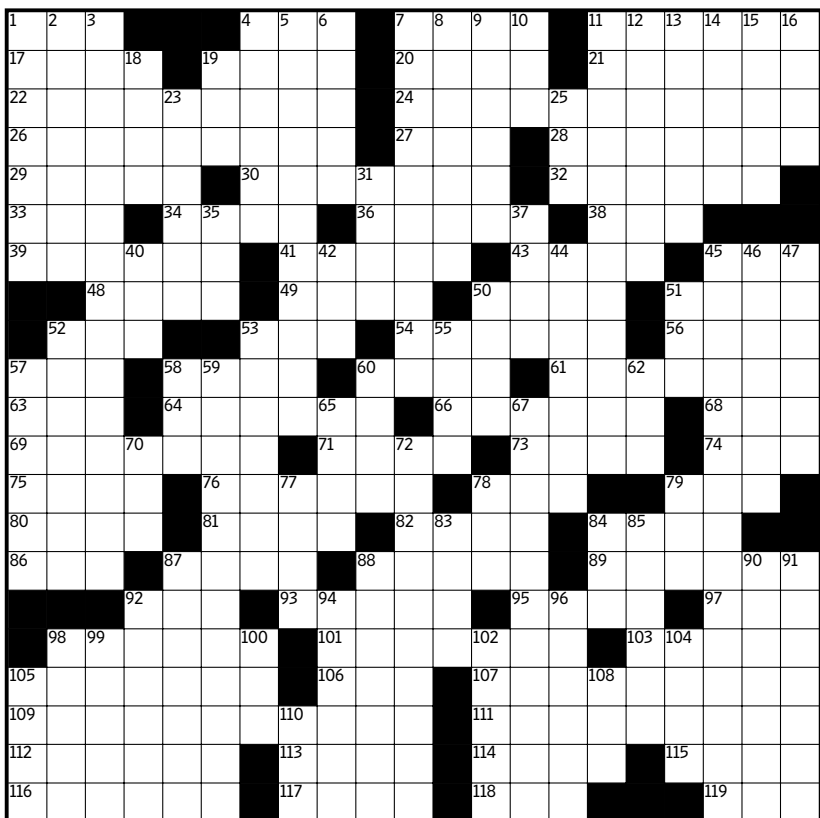
EUROPE

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THE JOURNAL CROSSWORD / Edited by Mike Shenk

- Across**
- 1 Tolkien's Legolas, for one
 - 4 She played Bea in "Kill Bill"
 - 7 Neighbor of Twelve Oaks
 - 11 Abominable
 - 17 Deutschland denial
 - 19 Wide-headed fastener
 - 20 Shimmery stone
 - 21 Anxiety
 - 22 Pigeons' extinct kin
 - 24 Overseer of private practice
 - 26 It's usually hidden
 - 27 Beehives and buns
 - 28 Asian
 - 29 Chihuahua chicken
 - 30 Egg-laying mammals
 - 32 Safeguard
 - 33 "Entourage" agent
 - 34 "Zitronen" painter
 - 36 Graphic symbols
 - 38 Marceau's clown character
 - 39 Failed completely
 - 41 Some Nasdaq stocks
 - 43 Chorus for Manolete
 - 45 Diner choice
 - 48 Long-jawed fish
 - 49 Tool with teeth
 - 50 Wished undone
 - 51 Catty comeback
 - 52 Opera part
 - 53 Creosote source
 - 54 Like putty in one's hands?
 - 56 Jane who stayed at Thornfield Hall

Doubled Down / by Tony Orbach & Patrick Blindauer



- 57 "Isn't ___ pity?"
- 58 Farming prefix
- 60 Hartford symbol
- 61 "Men in Black" actor
- 63 Its business is picking up
- 64 Send up
- 66 Hydraulic system make-up
- 68 Minor criticism
- 69 Alchemists' concoctions
- 71 Elvis moved his, famously
- 73 Sister of Chekhov's Masha and Irina
- 74 Ottoman governor
- 75 Cooked
- 76 She turned Arachne into a spider
- 78 Acne-treating brand
- 79 A lot of Colo.
- 80 From the thrift shop, say
- 81 Bus. school candidate's exam
- 82 Number after zwei
- 84 Make a small move
- 86 Tacoma's zone: Abbr.
- 87 Will of "The Waltons"
- 88 Dress up
- 89 Grave
- 92 Would-___ (aspirants)
- 93 She played Elle in "Kill Bill"
- 95 Mortarboard tosser
- 97 Nanki-___ (role in "The Mikado")
- 98 Some mattresses
- 101 Collapse, in a way
- 103 Barely sufficient
- 105 Guts
- 106 Good cheer
- 107 Mayor nicknamed "the Little Flower"
- 109 First half of a lose-lose comment
- 111 Got comfortable with
- 112 Footless
- 113 Economist Greenspan
- 114 Protection for some IRAs
- 115 North Carolina university
- 116 More than forgetful
- 117 Wall Street inits.
- 118 Antony's antonym: Abbr.
- 119 "...___ he drove out of sight..."
- 45 Story of a Ping-Pong champ's retirement years?
- 46 Motorway vehicles
- 47 Score
- 50 Prego rival
- 51 Ran into
- 52 Bad way to operate your business
- 53 Words to a skeptic
- 55 Porkpies and pillboxes
- 57 Became slick
- 58 Will Smith title role
- 59 Schwinn seat in storage?
- 60 Place for a guard, on a soccer field
- 62 Org. with lots of clubs
- 65 Atkins of country music
- 67 Pop with punch?
- 70 Indicated a choice, in a way
- 72 Where to get calls in a flooded field?
- 77 Obdurate
- 78 "Jingle Bells" contraction
- 79 CXV times X
- 83 Wallpaper unit
- 84 Words before and after "rose"
- 85 Greets nonverbally
- 87 "Don't be ridiculous!"
- 88 Some war forces
- 90 Watch
- 91 Zip
- 92 Soccer's Chastain
- 94 In a breezy manner
- 96 Get back
- 98 Harry Potter's potions professor
- 99 Noted 2001 bankruptcy
- 100 Fed. stipend
- 102 St. ___ Church (Estonian landmark)
- 104 Chief Big Bear, for one
- 105 Tarbell and Lupino
- 108 Checkout lines?: Abbr.
- 110 It shoots the breeze

Last week's solution



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❖ Fashion

Is this the end of bling?

FRANCESCO TRAPANI, chief executive of Bulgari Group, is cutting back on the fixed costs of his jet-setting lifestyle. The jewelry, luxury-goods and hotel magnate recently sold his 42-meter yacht, the "Christiane B," and he's holding off on buying any more homes. Even his bespoke Micocci shirt was slightly frayed at the collar last week—a fact he acknowl-

On Style

CHRISTINA BINKLEY

edged with an apologetic smile.

"I'm being more prudent," Mr. Trapani said. "I spent a lot of money this summer renting houses and things. But when the summer's over, it's over."

Not even the richest people are feeling untouched by our current financial crisis. In their personal lives, as in business, the purveyors of luxury are sizing up what it all means. Some of the questions: Is it unseemly to spend money publicly? Will people still shop for the all-important holiday season? Is this the end of bling?

François Henri Pinault, chief executive of French luxury giant PPR, said a few weeks ago that there will always be rich people, but the question is how they will behave as consumers.

The answer may have a lot to do with how these consumers want to be seen. It's not necessarily a good thing to show up at the tennis club with a new \$30,000 crocodile handbag when your friends' net worth has been halved and the Federal Reserve is spending billions to keep the banking system afloat.

Monday, when U.S. Congressman Henry Waxman grilled Lehman chief Richard S. Fuld Jr. over his multimillion-dollar bonuses, he suggested that public feeling is running against the vast wealth some executives have gained in recent years. Two American International Group executives got a similar congressional grilling Tuesday for the bonuses the insurance giant showered on some employees, as well as its lavish spending on a luxury retreat for insurance agents after the announcement of a government-backed bailout. The rising tide of anti-wealth sentiment could well affect

how conspicuous the rich want to be.

Some luxury executives are simply waiting to see what happens. Barry Sternlicht, chairman and chief executive of the private investment fund Starwood Capital, has been on a luxury investment tear in recent years, buying up such things as champagne maker Taittinger, the Hôtel de Crillon in Paris and Baccarat. Last week, when I asked how he's doing these days, he said he's "just waiting out the tsunami."

"That's what this is," Mr. Sternlicht said, "a financial tsunami."

Yet the luxury industry built up quite a head of steam in recent months, boosted by the new riches in India, China and Russia. Until recent weeks, the economic troubles seemed surmountable. Mr. Trapani spoke to me even as construction workers around him prepared to open Bulgari's new store on the Avenue Montaigne in Paris.

Retailers like Saks Fifth Avenue and Bergdorf Goodman were planning to buy more carefully for the spring season—"we're sharpening our pencils," as Linda Fargo, Bergdorf's fashion director, put it last week. Still, not even such cautious retailers envisioned a tsunami.

So it will take some time for the market to sift through all the luxury expansions that are currently in the works. Last week in Paris, I raced from one grand new store opening to another, feeling vaguely as though we were all fiddling while Rome burned.

At the opening of its new women's store in Paris last week, Ralph Lauren upped the ante on its notoriously expensive Ricky bag: It will now be available made-to-order in 20 shades of alligator skin, including platinum, "vibrant cherry" or cobalt, and priced from \$12,995 to \$28,995. The company is confident that it is well-positioned with its customers, said Charles Fagan, an executive vice president at Ralph Lauren, before racing off to open a new store in Istanbul.

Yet London-based designer Graeme Black cut his prices by about 20% for his spring 2009 season, and the design house Viktor & Rolf tried to save money by airing an online film of their collection rather than staging a show. (It turned out that the filming cost as much as a show would have, accord-

ing to a spokeswoman.)

Desirée Bollier, chief executive of London-based Value Retail, which operates premium outlet malls in Europe, says luxury brands are increasingly willing to unload their unsold goods at her company's outlets. Among those that have recently opened stores or will soon at Value Retail malls: Baccarat, Jimmy Choo and Dolce & Gabbana. Value Retail, which earns a percentage of sales at its malls, may be one of the winners in the post-crisis economy: The company expects revenue to rise 20% this year.

For those in the full-priced retail business, this doesn't bode well for the holidays. "My sense is that this Christmas is not going to be a successful one," said Mr. Trapani. "The things that are happening are so big that it would be silly to assume they won't have an impact."

Email Christina.Binkley@wsj.com



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New site for TV fashions

A NEW WEB SITE called Celebstyle.com, which launched Tuesday, aims to be an online database that catalogs outfits worn by characters in more than 50 TV shows. It also includes links to retailers that either sell the items or pieces that look like them.

The site is similar to others such as Seenon.com, which directs shoppers to online retailers selling items that look like the ones worn on TV. Such sites have gained popularity in recent years as shoppers have increasingly turned to TV shows and movies for style tips.

Celebstyle.com was created by San Francisco-based Sugar Inc., which operates 22 social-networking Web sites geared to women. Chief Executive Brian

Sugar says he decided to launch it because "the No. 1 question" his staff was getting from Web shoppers was "What was so and so wearing on 'Gossip Girl' or '90210'?"

Mr. Sugar, who estimates that his sites draw an estimated eight million monthly unique visitors in total, is projecting that Celebstyle.com will generate one million page views a month within 90 days. The site also has detailed episode guides for 12 shows such as "Gossip Girl" and "The Hills" that it has singled out as being more trend-setting than others. These guides allow users to look up outfits worn in specific scenes and click-through to purchase them.

—Cheryl Lu-Lien Tan

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When life feels perfect.

The drive to create the next Tiger:

BY MATTHEW FUTTERMAN

BOWIE AND JULIE Martin shuttled their sons for five years to a never-ending series of practices, lessons and games in a half-dozen sports before finally suggesting the boys focus on a single pursuit, golf, the game where the children showed the most promise.

Josh and Zach Martin were 6 and 8.

"I just wanted them to be great at something," Mr. Martin explains.

So far, so good. Today, the Martin family's single-minded pursuit has produced perhaps the two best young golfers living under the same roof anywhere. Their two-bedroom townhouse beside the 17th hole of a golf course in Pinehurst, N.C., is an exhibit space for dozens of oversized silver and crystal trophies that Josh and Zach have won, including 11 at international tournaments.

Soft-spoken but intense, driven and supportive rather than overbearing and abusive, Bowie and Julie Martin symbolize an era when 7-year-olds sign up for speed and agility training and the singular pursuit of greatness has become both acceptable and commonplace. From the athletic field to the classroom to the recital hall, parental involvement—some say overinvolvement—in the minutiae of their children's lives is as widespread as it has ever been.

Experts in child development say a broad swath of today's parents, who generally have smaller families and greater resources, are pouring enormous amounts of time, money and psychic energy into raising exceptional children. Today's young parents were the "latch-key" kids of the 1970s and 1980s, reared by hands-off parents who were among the least restrictive in generations, says Neil Howe, author of the 2000 book "Millennials Rising."

When their kids were born, this generation went the other direction, he says, taking on the job of protecting them from all the dangers they saw around them; popularizing V-chips for TVs and Baby On Board signs for car windows. "They're very



Josh Martin, 11, left, and his older brother, Zach, 13, last month.

D.L. Anderson for The Wall Street Journal (2)

protective almost in reaction to their own upbringing," Mr. Howe says.

Some of them were influenced by best-selling books by the era's leading child experts, including William and Martha Sears, who coined the phrase "attachment parenting," which encourages mothers to have a "magnet-like" bond with their children. In a child's early infancy, they said, mothers should read their babies' faces for clues about their needs and look for signs that their parenting was appreciated. As their kids have grown, psychologists say these working parents have dealt with their limited family time, and their guilt about leaving their kids at home, by being more intensely involved when they are with their kids.

The percentage of adults with a college degree has nearly doubled in the past three decades, and now experts say more parents see raising talented kids as another chapter in their own pursuit of success.

The children often stay unusually close to their parents. Marketing surveys show parents and kids listen to the same music and have similar tastes in clothes. In response to a first-ever question in

the National Survey of Student Engagement last year, 75% of college freshmen and seniors said they almost always took their parents' advice—a number that surprised the study's director, Indiana University professor George Kuh.

Children of very involved parents do achieve, but not always in a healthy way. A new study from the University of Montreal to be published this fall in the *Journal of Personality* found that the children of controlling parents were more likely to turn their hobbies into anxiety-producing obsessions, while the children of more laid-back parents were more likely to just enjoy it, says professor Genevieve Mageau, who studied 588 children and teenagers, many of them musicians and athletes.

Henry David Feldman, a professor of child development at Tufts University who has followed a group of musical and chess prodigies since the 1970s, said such standouts, especially in music, can show a higher rate of depression as they grow older.

In sports, where the competition is explicit and obsessive parents

have long been part of the scenery, many of these warnings are being ignored. The consensus among experts is that the best approach is a narrow one. Golf coach Hank Haney, who is Tiger Woods's current coach, insists a future champion needs to pick his game by the third grade.

"You've got to steer kids in a direction," he says. "I'm not saying this creates the most well-rounded person, but if the question is, 'What does it take to be great?' That is what it takes. You need to be focused."

Josh Martin, who is 11, has a Harry Potter poster next to his bed and the butter-smooth golf swing of a player twice his age. He is steady and reserved, unusual traits for a kid his age, almost as unusual as his ability to repeat his exact swing with every stroke, a feat even some touring pros struggle with. He has won his division in nearly every major junior tournament the past four years and is generally considered the best golfer in the world at his age.

This summer, he is averaging just 69.6 strokes for each round of 18 holes on courses with an average length of 5,614 yards. Professional golfers play courses between 7,000

and 7,500 yards, but Josh Martin weighs about half of what they do. His low round is a 62. "Sometimes I'll get a little nervous, but I just try to play my game and that usually works," he says.

Zach Martin, who is 13, already takes high-school math, which he says is easy, but his favorite subject is reading. Though he still usually beats his little brother on the course, he is more erratic, a lefty who will spray the ball all over the practice range, then hit every shot down the center of the fairway in competition. His swing sometimes looks like an attempt to swat a fly inside a phone booth. Still, he picked up his fifth championship in a top-tier tournament this summer.

Exactly where this all came from remains a mystery. Bowie and Julie Martin, both 45 years old, don't play golf. Bowie Martin was once ranked among the better junior ping-pong players in the country but says he never excelled at anything else. Before they became parents their direct involvement in sports was limited to operating the Martins' family business, Butterfly N.A., based in Wilson, N.C., which distributes \$5 million worth of premium table-tennis equipment throughout North America each year.

Once Mr. Martin became a father, though, simply buying bats and balls to teach his kids to play sports on his own, like the rest of the parents in the neighborhood, wouldn't suffice. "I wanted them to have the best coaching no matter what they did," Mr. Martin says. "I was definitely on the lunatic fringe."

Mr. Martin, who played soccer and tennis in high school, in addition to ping pong, says he wished he'd concentrated on a single sport growing up. Then he might have had a chance to play on a team in college at the University of North Carolina. When he became a parent, he wanted to see how good his children could become if they focused on a single sport and had top instruction.

When Zach was a toddler, his father hired a baseball coach at nearby Barton College to teach him the fundamentals of hitting and

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pushing young golfers



The Martin Family (2)

Clockwise from above: **Josh Martin**, age 4, in 2001; **Zach Martin**, age 10, in 2005; Zach, Julie, Bowie and Josh Martin outside **Pinehurst Country Club** in Pinehurst, N.C., last month.

throwing. He paid women on the Barton College soccer team \$20 an hour for kicking and dribbling lessons, turning the kids into top players on their travel and recreational league teams.

At 5, Zach attended tennis camp at North Carolina State University. The next year, when the boys were 4 and 6, Mr. Martin signed them up for weekly golf lessons with a friend who was an assistant pro at a local club. Both exhibited decent hand-eye coordination. Josh had that sweet, natural pendulum stroke.

With regular practice and lessons, their games improved, as did their results in local tournaments their father signed them up for. By the summer of 2003, both were state champions and top 10 finishers at the U.S. Kids World Championship in Virginia. "That's when I said, 'It's on,'" Mr. Martin says.

The Martin boys' baseball, soccer and tennis careers were officially over. "I was just excited we weren't going to have to shuttle them around to all these different sports and practices anymore," Mrs. Martin says. "We were getting pretty stressed."

Zach Martin says he misses other sports, especially the camaraderie his friends enjoy in team sports. "I do love golf, though," he adds. "Really, I do."

Golf long ago ceased being a game in the Martin family. It is a way of life that sucks up nearly every penny of disposable income. Most weekends are spent traveling to tournaments or to other courses, perhaps in the Appalachians or down at Myrtle Beach, that expose the boys to new challenges. The Martins drive the carts or carry the clubs while the kids play.

Three years ago, the Martins decided to sell their four-bedroom home in Wilson and move two hours east to a two-bedroom, \$289,000 townhouse in Pinehurst, a golf Mecca with thousands of retirees, towering pine trees and eight sprawling courses, including the legendary Pinehurst No. 2, host of the men's 1999 U.S. Open Championship. Pinehurst offered proximity to a variety of courses and the best coaching available.

Parents who want their kids to become great golfers have surprisingly few options. Golf, unlike virtually every other sport in the U.S.,

has no institutional pipeline to develop the next generation of stars. While the U.S. Tennis Association keeps a close eye on local clinics and regularly places the best kids, some as young as 8, into special subsidized camps, golf has no similar programs. Decent coaching is hard to find, and access to courses is a major obstacle for kids. There may be a lot of 9-year olds with the potential to become the next Tiger Woods, but they are probably bouncing basketballs right now.

"The great mass of children playing in Little League [baseball] or Pop Warner [American football] don't get exposed until an older age," said Pete Bevacqua, chief business officer for the USGA.

That's where Bowie Martin sees his opening, because there is no aspect of golf he hasn't exposed his children to already. On a series of Excel spreadsheets, Mr. Martin keeps statistics on nearly every competitive round his children have played in the past five years. After the boys drop their final putts, the family goes out to lunch and the boys spend several minutes replaying each hole in their minds, writing down the number of fairways and greens hit, sand shots, saves and putts; or in other words, every calculation a pro golfer keeps.

Mr. Martin then processes the data so, for instance, he can show

Zach he hit the fairway on just 70% of his drives this summer compared with 78% during his winter play, but his putts per round dropped from 31.6 to 30.2 for an average of 1.87 putts per hole compared with 1.93.

Before a major tournament, the Martins will go to a driving range carrying orange cones, walkie-talkies, and a tape measure. Mr. Martin will walk off an exact distance, drop a cone, then radio the boys to hit five wedges 92 yards. He records the distance of each shot from the target. That shows exactly how far they can expect to hit each club. He also calculates both the average distance from the target and a standard deviation, so the boys can then see if their accuracy is getting better or worse.

"It shows me what I need to work on," Zach Martin says of all the number-crunching. "And it gives you confidence when you are doing well at something because it becomes a fact."

The boys play as many as five rounds each week. Most days they arrive home from school, wolf down a bowl of chicken noodle soup, and head out to the course. During the summer, they tee off for 18 holes at 7 a.m. nearly every day they aren't at a tournament. They rest during the afternoon, then go back out at 5 p.m. and play until dusk.

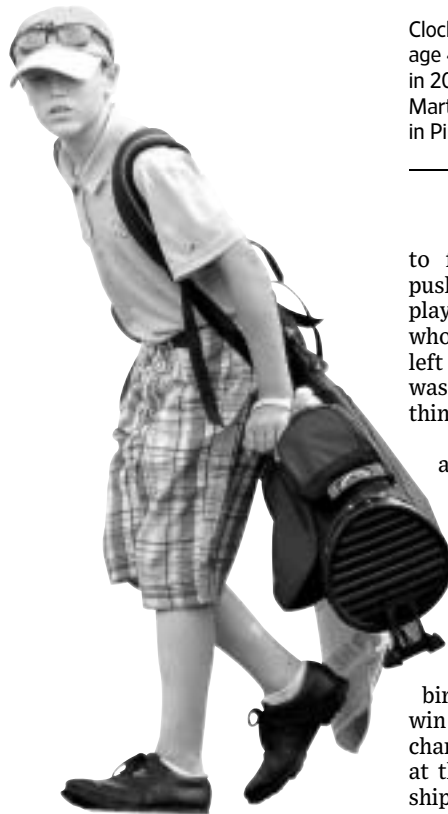
The devotion comes with a steep

Arbitrage

The price of a Garmin Forerunner 405

City	Local currency	€
Frankfurt	€258	€258
New York	\$361	€266
Brussels	€279	€279
London	£229	€296
Rome	€299	€299
Tokyo	¥44,850	€320
Paris	€323	€323

Note: A GPS-enabled fitness watch. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



price. The Martins paid \$15,000 to join Pinehurst, and nearly \$5,000 a year for their membership. Cart fees are \$18 each time the boys play. Lessons with Pinehurst pro Eric Alpenfels, rated one of the U.S.'s top 50 teachers by Golf Digest, cost another \$2,500 annually.

The boys play 25 to 30 tournaments each year with entry fees that range from \$100-\$300 for each player. A five-day trip to the Callaway World Junior Championships near San Diego can cost more than \$3,000 if they can't use frequent-flier miles. Gasoline for their minivan for a trip down and back to the two tournaments in Florida can run \$1,200. The boys' custom clubs cost about \$3,000 for each set and have to be changed every other year.

"No one can understand when we show up to a course and ask for two carts but say we only have two golfers," Mr. Martin says. "Right now, Julie and I can't afford to play."

In 2006, a few months after the Martins moved to Pinehurst, Zach, who was 11 at the time, told his parents he didn't want to play anymore.

"I'd turned it into a grind," Mr. Martin says. "Josh is a machine. He can deal with that. Zach is different."

The confrontation was a reminder of just how fragile the relationship between families and sports can be. Years of commitment can blow up at any moment. Zach would enter tournaments but he refused to practice. Mr. Martin told him this was the time the competitive juices were supposed to begin

to flow. The harder the father pushed, the less the son wanted to play. "I was just bored," says Zach, who wears a rhinestone stud in his left ear and has bleached hair. "It was too much. I wanted to do something else."

Finally, Bowie Martin gave up and left Zach alone to his friends and his video games.

Once he did that, Zach decided to start working again. By midsummer, the brothers were back to their tricks. At the Optimist International Junior Golf Championship in Florida, Zach knocked in three birdies over four playoff holes to win the 10-11 division over a junior champion from Chile. A week later at the Kids Golf World Championships, Josh was two shots down in the final round with four holes left. He finished with two pars and two birdies, the last coming on a 30-foot putt. When his partner lipped out a four-footer for par, Josh was the champion.

Zach burned out once again in the spring of 2007. But he regained his fire in the summer and finished the year winning seven of his final nine tournaments.

This summer's highlight came in August at the National Junior Golf Club Championships in North Carolina, where both boys played in the 12-13-year-old division. Josh shot a 142 over 36 holes to take second place, two shots behind his brother, who shot a 140 and won.

The Martins watch their kids haul off more hardware, then drive home listening to the golf channel on satellite radio. It's hard not to dream of seeing the boys don green jackets, the ones awarded to the Masters champion each year. Yet even now, as long as they have been at this, the dream feels like a lifetime away.

"Remember, these boys got serious when they were 6 and 8," Mr. Martin says. "This is a long haul for us."

—Ellen Gamerman
contributed to this article.

WSJ.com

Nature's course

Watch a video about the Martin brothers' budding rivalry, and see their typical monthly schedule, at WSJ.com/Sports

Can Frieze weather the storm?

BY KELLY CROW

LONDON'S BIGGEST contemporary art fair, Frieze, opens next week alongside several smaller fairs with funky names like The Future Can Wait. If only it could.

Amid a worsening global credit crisis, dealers say art lovers no longer feel safe tucking their money into new art, particularly the kind made by the young and untested. This reversal is already reshaping the look and expectations for Frieze, whose performance typically sets the tone for the fall art season.

At least two satellite fairs, Pulse and Year 08, bowed out of Frieze week partly because of the scarcity of cheap or available venues, the directors confirmed. Another fair, Bridge, is going to Berlin later this month instead, where it costs "20-times less" to produce a fair, according to its director. Rachel Lehmann, a New York dealer still exhibiting in the main fair, says she's fielding worried phone calls from her artists, sometimes as early as 8 a.m. "People are concerned, and they have good reason to be," she says.

Government entities are even getting involved. The Swiss Cultural Fund in Britain, for example, is covering booth fees to make it easier for eight Swiss galleries to participate in the Zoo Art Fair. (The fair is currently talking to foundations in Brazil and Japan who may make similar offers for future fairs, according to Zoo.)

For the past six years, since it was launched in 2003, art-world experts have looked to Frieze to help gauge contemporary collectors' buying habits and tastes. Frieze's 150-odd galleries have also grown to rely on the fair and others like it to generate as much as a third of their annual sales. The world's top-selling artists, meanwhile, lined up to stuff their work into the fair's warren of trade-show-like booths in Regent's Park because the fair's one-stop-shopping model appealed to their global clientele. Last year, fair organizers said 68,000 people stopped by.

Frieze doesn't disclose total sales. But producing a fair of this magnitude has never been cheap: Galleries must earn anywhere from £5,000 to £28,000 simply to cover their booth rentals, and several lay out considerably more because they hire architects to further outfit their spaces. Smaller booth spaces at the Scope art fair, also held in London during Frieze, can cost as much as £12,000.

Dealers say they saw measured buying from Frieze's shoppers last year. The fear this year is that more European collectors may be content to browse and that Americans—arguably the biggest drivers of the contemporary art boom—may not show at all. Carlo Bronzini, a collector and investment banker in New York, went to Frieze last year but isn't going now. "A lot of people just aren't in the mood to spend," he says.

London-based organizers for Year 08 intended to show work by 46 galleries during Frieze but canceled in part because of the "play it safe climate due to the weak dollar and people traveling less," says Susannah Haworth, one of the fair's organizers. "Even if it is



At Frieze: 'O bem e o mal entendido,' 2006, by **Jarbas Lopes**, for sale at the A Gentil Carioca gallery. Above right, 'Self Portrait at 17 Years Old,' 2003, by **Gillian Wearing**, for sale at the Maureen Paley gallery. Below, crowds at last year's Frieze fair.



a flawless, seamless endeavor, there are outside factors that can't be controlled and can make or break an event," Ms. Haworth adds. "This year, economic factors seem to predominate."

Amanda Sharp, Frieze's founding co-director, says the main fair is better situated to weather a lean year because it showcases established dealers who "have stuck in there through thick and thin times" and enjoy steady collector bases and extensive museum con-



'Never Talk to Strangers,' 2008, by **Monica Ursina Jäger**, for sale at Future Can Wait for £4,750.

tacts. These include Ms. Lehmann of New York's Lehmann Maupin, but even she is hedging against possible weak sales. Last year, her booth included several drawings that typically attract newcomer buyers; this year, she asked her artists, including Ashley Bickerton, to create large-scale works she can shop to museum curators or private art foundations who may need to spend the remainder of their art acquisition budgets by year's end. She's also planning to offer longer payment plans and accept less money upfront, as little as 20%, from well-known buyers. "We're aiming for institutions," she says.

The main fair's highlights include Swiss art star Urs Fischer's installation of postwar British artist Eduardo Paolozzi's kaleidoscopic screenprints and sculptures from the 1960s at the booth for Gavin Brown's Enterprise. Istanbul's PiST gallery will also likely draw crowds because it is recreating one of Turkey's ubiquitous teashops in its booth, a move that may help its artist, Didem Özbek, sell her series of works involving white sugar cubes whose printed wrappers give details about her fellow Frieze artists—a sly reference to the role that Turkey's



Courtesy Maureen Paley, London

of Frieze, survival may come down to location. After the fair struggled to pull crowds to its East London space last year, it signed a five-year deal to rent space in the Lord's Cricket Ground much closer to Frieze's park tent in West London, says director Alexis Hubshman. He says his 50 galleries are thrilled by the new spot and none have backed out because of the move, to his relief. "I don't have a money tree in my backyard, either," he says.

Major London collector Anita Zabudowicz says the financial crisis has spurred her to "be even more attentive" to her favorite young artists and galleries next week. Her calendar, therefore, is packed: Monday, she's expected to attend a dinner for artist Michael Landy; the next night she's dining with artist Toby Ziegler; by Thursday, she needs to see the main fair but also attend a preview for Zoo and be ready to host breakfast on Friday at her own nonprofit project space, 176.

Highlights among the satellite fairs include Cedric Christie's smashed-up "race car" made of paper and racing stickers at Scope. Over at Future Can Wait, Monica Ursina Jäger has planted her sculpture of a black glossy tree whose willow-like branches morph into metal crutches. At Zoo, listen for fair workers to whistle the Socialist workers' anthem, "L'Internationale," while they work, a performance piece orchestrated by Nina Beier. Another artist at Zoo, Reza Aramesh, has "bribed the security guards with chocolates" so that they'll agree to wear his art, actually generic camouflage uniforms, says Zoo director Soraya Rodriguez.

The major auction houses will also try to sell a combined £136 million worth of contemporary art during a round of sales set for next weekend. On Oct. 17, Sotheby's anchors its two-day sale with a group of 10 "Skull" paintings by Andy Warhol estimated to sell for between £5 million and £7 million. Phillips de Pury's sale follows on Oct. 18 and includes a seven-meter-tall sculpture by Takashi Murakami, "Tongari-kun," priced at between £3.5 million and £4.5 million. On Oct. 19, Christie's sale includes Francis Bacon's honey-colored "Portrait of Henrietta Moraes," estimated to sell for between £5.5 million and £7.5 million.

Ms. Rodriguez says she's starting to feel strangely sanguine about the fate of fair week: "Maybe we'll just go back to drinking in pubs and discussing Duchamp, which wouldn't be bad."



'Tongari-kun,' 2003-04, by **Takashi Murakami**, to be auctioned at Phillips de Pury; estimate: £3.5 million-£4.5 million.

teashops play in spreading local news and gossip. (Yoko Ono will also champion performance-based art in a talk at the fair at 5 p.m. Friday.)

Desperate times have also compelled the younger fairs to try creative measures. Kounter Culture, which is making its debut this year in a converted brewery in East London, is enlisting artists to man booths of their own work and help sell the work throughout the fair, not just on opening night. Nearby, another fair, The Future Can Wait, is getting rid of booths altogether and instead lining the walls of its 22,000-square-foot space with canvases. "You'll be able to breathe," promises director Zavier Ellis.

For Scope, a four-year veteran

WSJ.com
Art market
 See a slideshow of some of the works on sale at Frieze, at WSJ.com/Lifestyle

New eyes on the Mideast's contemporary art

COMING AUCTIONS ARE focusing on contemporary artists from Iran and the Arab world as international collectors discover the region's creative wealth.

In London on Oct. 23, Sotheby's will hold its first ever sale devoted exclusively to Middle Eastern contemporary art. It will include works from Iran's great contemporary cal-

Collecting

MARGARET STUDER

ligrapher Mohammad Ehsai with his painting "Homage to the Moon" from 2008 (estimate: £150,000-£250,000), and fellow Iranian Farhad Moshiri's "The Old Poet and the Babe" (2007), a glitzy canvas playing with a Persian myth where a poet yearns for a wide-eyed, supposedly innocent seductress (estimate: £150,000-£200,000).

It will also include a lot of more moderately priced artists, such as Iran's Amirali Ghasemi's untitled photo image of young Iranians dancing at an underground party, their faces obscured (£3,000-£5,000); Lebanese artist Zena Al Khalil's paper collage on fabric from 2006 portraying a historic meeting of the region's political-religious leaders (estimate: £7,000-£10,000); Iranian artist Sadegh Tirafkan's "The Loss of Our Identity" (2007), a young modern woman's face veiled by an image

depicting an execution (estimate: £5,000-£7,000); and Egyptian artist Youssef Nabil's "Sweet Temptation, Cairo" (1993), a glamorous photo of two beautiful women sitting at a bar, which was inspired by old movies (estimate: £30,000-£40,000).

Contemporary art from the Middle East covers a range of themes, including influences from the ancient past on today's art; political issues like war and freedom; issues of identity; and the universal male-female conflict made particularly important because of women's often repressed role in the Arab world.

Calligraphic art is a significant element, producing marvelous images, and it has inspired new forms of abstract art.

Christie's has held modern and contemporary art sales in Dubai since 2006, selling Middle Eastern artists alongside Western giants such as Andy Warhol.

William Lawrie, Christie's contemporary and modern art expert in Dubai, says international interest in these sales has increased since then as collectors get to know Middle Eastern artists.

At its last sale in April, three works by Middle Eastern artists sold for more than \$1 million each, led by Iran's Parviz Tanavoli's "The Wall (Oh Persepolis)" from 1975, a monumental bronze sculpture reminiscent of ancient times, which sold for \$2.84 million.

On Oct. 30 in Dubai, Christie's will hold its strongest sale ever of

works by artists from Iran, Iraq, Syria, Lebanon, Egypt, Algeria and the United Arab Emirates alongside leading names from Europe and the U.S.

Among the works will be Syrian artist Fateh Moudarres' "Achtar" (1983), a striking painting with gold leaf of faces looking through the grid of a deep-blue background (estimate: \$120,000-\$160,000); and Mr. Moshiri's strange painting "Red Rum (My Red Bed)" (2007), depicting a fantasy figure on a bed, which is estimated at \$150,000-\$180,000.

Bonhams, which is expanding in the Middle East, started off with a bang when its inaugural sale in Dubai in March of modern and contemporary art brought more than three times its pre-sale estimated value, led by \$1.05 million for Mr. Moshiri's "Eshgh" (2007). Eshgh means "love" in Farsi, and it was blazoned across the canvas in crystals and glitter. Bonhams holds its next sale in Dubai on Nov. 24.

Iranian and Arab art will be spotlighted also at Phillips de Pury's general contemporary art sale in London on Oct. 18.

Although Phillips de Pury has sold individual Iranian and Arab artists before, this will be the first significant selection of works to be highlighted.

During the pre-sale viewing on Oct. 16, there will be a panel discussion by experts (artists, collectors, dealers and officials) on the future of Middle Eastern art.



'The Loss of Our Identity #6,' 2007, by Iranian artist Sadegh Tirafkan; estimate £5,000-£7,000.

Value seen in handmade paper works

BY ROSS KENNETH URKEN

Special to The Wall Street Journal

ARTIST CHUCK CLOSE'S fingerprints crawl across the surface of "Phil/Manipulated," a 1982 paper-pulp portrait of composer Philip Glass. Though this work comes as an edition of 20 prints, impressions of the artist's fingertips—pressed into the nonchalant expression on the composer's mouth and his wild hair—personalize each print in the series. "The piles of pulp were just sticking up and aching to be shoved around," Mr. Close recalls. "It has a new expressive power, because you have altered it."

Handmade paper works like "Phil/Manipulated" are a way buyers can get unique works by blue-chip artists like Mr. Close in the less-expensive print category.

A painting by Mr. Close on canvas, like 1972's "John," of a bearded, bespectacled man, sold for close to \$5 million in 2005 at Sotheby's New York, whereas the handmade paper work "Phil/Manipulated" sold for \$46,800 there in 2003.

Whereas regular print-making may feature rote reproduction with identical outputs in a series, papermaking requires intimate artist manipulation that individualizes each print. With a 2,000-year history brought to the artistic forefront by Robert Rauschenberg, David Hockney and Mr. Close, papermaking is an intricate multistep process. A window-frame structure of wire mesh is dipped in refined pulp that is stored in frothy vats of water. Once strained, the pulp forms a fi-



A portrait of Philip Glass in paper pulp by **Chuck Close**.

brous sheet that is painted, stenciled or otherwise artistically manipulated and dried in a hydraulic press and system of fans.

For Grimanesa Amoros, a Peruvian-born multimedia artist, papermaking is complex and visceral. "It's a very intimate, delicious process," she says.

Art experts say these pieces can be good investments. For example, Arturo Herrera's 2005 untitled work, an abstraction of the Disney images of Snow White and the seven dwarfs, was released by Manhattan's Dieu Donne Papermill at \$2,500 and valued at \$5,000 once the edition of 15 sold out just under a year later.

But the medium has faced some criticism. "The worst word in arts, the most derisive term, is the 'c' word—'craft,'" says Mr. Close. "Anything that has to be made, whether ceramics, or blow-

ing glass, falls into an arena that is extremely suspect."

Over the last eight or nine years, Sotheby's has seen a rise in the sales for pieces on handmade paper by Frank Stella, Ellsworth Kelly and Mr. Close. This recent growth can be seen as a result of collectors' increasing interest in unique works that are more affordable and the natural migration of big-name works to auctions after two or three decades in private collections, says Christopher Gaillard, head of contemporary prints at Sotheby's.

On Oct. 14, Dieu Donne will host its annual auction. Brooke Garber Neidich, co-chairwoman of the Whitney Museum of Art's board of trustees, and David Kiehl, curator of prints at the Whitney and board director at Dieu Donne, are scheduled to attend. The auction will include works by Louise Bourgeois, Kiki Smith and Richard Tuttle.

Despite the recent interest, paper takes a back seat to works on canvas, considered by many collectors to be more authentic and substantial. For example, Mr. Close's "Georgia," a 1984 paper-pulp portrait of his daughter, sold at \$34,500 in 1999 at Sotheby's New York, whereas another version of the piece glued to canvas went for \$431,500 there in 1997.

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The master's hands
See a slideshow of paper
pulp art, at
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Bold bodegas: Top architects change the face of Spanish wine

By William R. Snyder
Special to *The Wall Street Journal*

ON A REMOTE ROAD in the rolling hills of Spain's Rioja region stands Bodega Ysios, its undulating roof rising and falling like the peaks and valleys of the mountains that frame it. The building was designed by architect Santiago Calatrava, best known for high-profile projects like the City of Arts and Sciences in Valencia and the Milwaukee Art Museum. With its curving wood walls and beams and a polished aluminum roof, Bodega Ysios is a bold architectural statement that resembles a modern cathedral. But it has a more earthly purpose: to make wine.

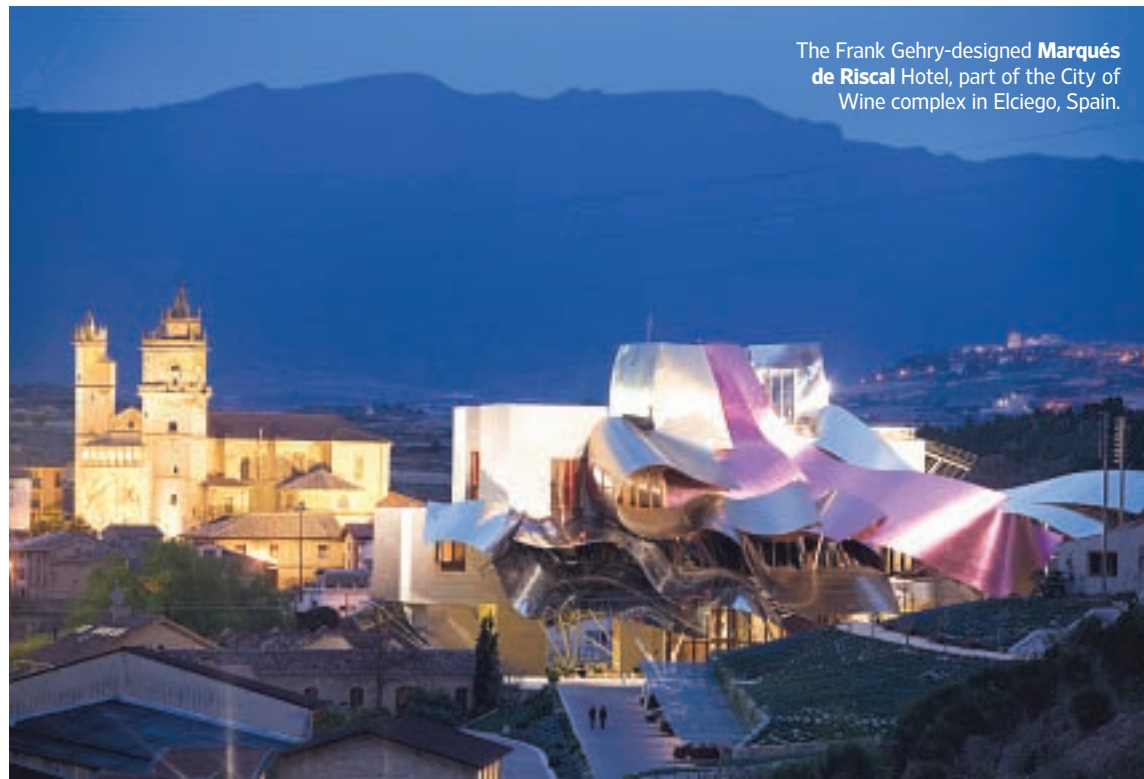
Spain, with nearly equal devotion, commits itself to ancient traditions and the vanguard of modernity. Nowhere is this metaphor better expressed than at some of its premium bodegas, where old-fashioned know-how and new technology combine to make world-class wine. Now, riding a global rise in the popularity of their wines, winemakers are hiring master architects to build unusual new facilities—from Zaha Hadid's sleek, decanter-shaped tasting room to Frank Gehry's ultramodern resort hotel—and turn their once simple, functional operations into tourist destinations.

Exports of Spanish wine doubled between 1997 and 2007, from 7.2 million hectoliters to 14 million. According to a report published this year by the French research firm Crédoc, Spain will overtake France as the world's largest wine producer in 2015.

"With all of these successes, bodegas want to make a grand gesture," says Amaya Cebrián, marketing director for Bodegas Lan in Rioja. Eight major architectural projects are under way and 16 others have been completed since 2000. Combined estimates from the major regional winemaking authorities, the Denominación de Origen, put the building tab from the past decade at over €200 million for fewer than two dozen buildings, and more projects are in the works. Last summer, British architect Norman Foster unveiled a design for Bodegas Portia in Ribera del Duero. The project is budgeted at €25 million.

While some perceive the new buildings as statements of ego, winemakers say their original intentions were more modest. "We all want to create great spaces as an homage to the land and the wine," says Jesús Artajona, winemaker at Bodega Enate. "But as the projects grew, we saw the benefit of business functions, like more tourism."

Winemaking and avant-garde architecture might seem like a strange combination. After all, the standard style of a Spanish winery for hundreds of years was a simple stone Ro-



The Frank Gehry-designed **Marqués de Riscal** Hotel, part of the City of Wine complex in Elciego, Spain.

manesque structure. But the unspoiled countryside surrounding the region's wineries attracts celebrity architects with the lure of a blank canvas. "In many of these areas there isn't much commercial development, so architects can make a bold statement," says Genevieve McCarthy, owner of cellartours.com, a luxury wine-tour company.

Tiago Correia, a project architect for Ms. Hadid, who designed a wine-tasting pavilion at Lopez de Heredia Vina in 2006, agrees. "There is a shift in thinking among

the vintners as to what a winery could be," he says. "They're not just working facilities anymore, they are places to celebrate."

As bold as they are, the new designs share a respect for regional tradition and draw inspiration from winemaking itself, relying heavily on oak, locally quarried stone and aluminum—representing barrels, cellars and fermenting tanks.

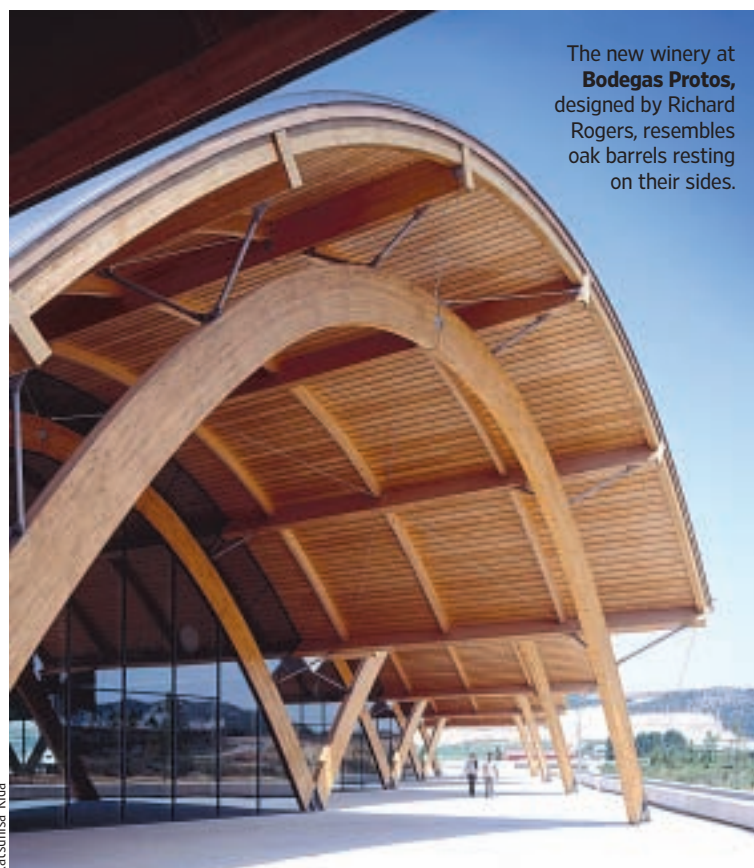
But beyond those basic elements, each architect puts a signature on his project. Richard Rogers created a series of five rooms with

arched wooden roofs for Bodegas Protos in Peñafiel that from a distance look like barrels resting on their sides. The new winemaking facility and visitor center were completed this month. Mr. Calatrava's 2003 Ysios project prominently used wooden slats on the exterior as an homage to oak aging barrels.

For his Bodega Portia project, still under construction, Mr. Foster uses a trefoil design as a tribute to the three-part process of making wine: fermenting the grapes, aging in barrels and then bottling. The bodega will be closely integrated with the landscape, standing only one story tall. And a ramp will allow delivery trucks to drive onto the roof to unload grapes directly into the press.

One of Rioja's newer wineries, Bodegas Darien, which made its first vintage in 2000, wanted an innovative and modern design to reflect its youth. The company hired Jesús Marino Pascual to conceive an eco-friendly design of straight lines that has the feel of a Frank Lloyd Wright ranch property. The building's façade maximizes insulation, staying cool in summer and warm in winter, and the facility uses wind and solar power. Though its lines blend well with the topography, the all-white structure is a bold gesture, visible from long distances. The building was completed last year.

Even the administrative arm of the wine business is commissioning bold projects. Last year, plans for the new Ribera del Duero D.O. headquarters, designed by Estudio Barrozzi Veija, won an international



The new winery at **Bodegas Protos**, designed by Richard Rogers, resembles oak barrels resting on their sides.

young architects award. The design, which calls for using local stone, rises organically like a modern turret on the edge of a small town. The project is scheduled for completion in 2010.

"There is an appreciation here for an architect's work. People look for design in all areas of society," says Jeff Brock, a founding partner of the Moneo Brock Studio in Madrid.

It's not the first time avant-garde architecture has been used in winery design. Between 1910-1930, Antoni Gaudí's protégé, César Marti-nell, designed 40 wine cooperatives in the "modernista" or art-nouveau style in Penedés, a Denominación de Origen south of Barcelona (see accompanying article).

The new building boom centers on the country's two biggest and most internationally appreciated wine-producing regions: Ribera del Duero and Rioja. In the past decade, six Pritzker Award-winning architects have taken commissions in the two regions. The first of the high-profile projects, and still the most famous of them, is Mr. Gehry's City of Wine project for the label Marqués de Riscal. The project came on the heels of the architect's success with the Guggenheim Bilbao, about an hour's drive away.

Marqués de Riscal, Rioja's oldest winery, approached Mr. Gehry in the late 1990s to design a 21st-century château for the owners and their guests. "When the owners saw the design they realized its potential as a hotel," says Edwin Chan, Mr. Gehry's project architect. The result is a 44-room luxury hotel and wine spa with rooms costing as much as €2,000 a night. Completed in September 2006, the angular sandstone foundation blends with the century-old surrounding buildings, but also supports Mr. Gehry's signature wavy metal surfaces.

Harmony with nearby villages in remote settings, where the pervasive design theme is old and sometimes dilapidated, is a common thread running through many of the new projects—vital to maintaining the link between tradition and modernism.

"With the Marqués de Riscal



Bodegas Darien, designed by Jesús Marino Pascual.

WSJ.com

Designer wine
See more bodega architecture, at
WSJ.com/Travel

Bodega Ysios, designed by Santiago Calatrava.



project, it was important to have an identity of its own, but it must also have a conversation with the surrounding historic properties," Mr. Chan says. That meant playing off the steeple of the neighboring village Elciego's church. The firm created an iconic curved titanium roof that mimics wine flowing from a bottle. It creates a symmetry with the steep roofline of the church.

Ms. Hadid's commission with the Lopez de Heredia winery in Rioja called for a tasting room and pavilion to be situated among numerous buildings from the late 19th century. Ms. Hadid and her associates decided on an assertive yet elegant structure that resembles a wine decanter, narrow at the top and flaring toward the ground.

Mr. Rogers's €19 million project had to compete with a popular medieval castle perched on a hilltop overlooking the building site for Bodegas Protos. He compensated by putting much of the winery underground, reducing the scale of the building and keeping it level with the landscape. It makes a bold statement that still shows respect for its surroundings.

Incorporating the basic functions of a winery—fermentation tanks, aging rooms and bottling machinery—is another challenge for architects. In 2001, Enate, a popular bodega from Somontano de Barbastro, hired Jesús Manzanares, a young Madrid architect known for several winery projects, to create an addition to its existing structure, which had been built in 1991. The design metaphor Mr. Manzanares wanted to use was light. He describes the Mediterranean light as the best in the world and as a key part of the process of growing grapes. The problem is that light in-

Riding a wave of global success, wineries seek a design difference

terferes with fermentation.

"The winery owners are open to experimenting. However, they are precise with what they want," Mr. Correira says. In the case of Enate, the windows for the aging rooms were specially filtered and angled so that they would not disrupt the winemaking.

With large sums invested and designs realized, the marketing value of these projects is not lost on the winemakers. "These are rural areas, but the people are very sophisticated. They know the buildings can play a role in the business," Mr. Correira says. Aside from showcasing new architecture and good wines, the numerous bodegas are symbolic of Spain's position in the market and a tourism draw.

"We think everyone knows Rioja and Ribera del Duero wines," Ms. Cebrián says. "But we forget we have to market to the world, and these new buildings help us do that." Before the grandiose wineries were built, tour groups would come for a day trip from Madrid or Bilbao. Ms. Cebrián says now those same tour groups come for a week.

Not everyone is happy with the influx of tourists. Ms. McCarthy, whose tours are limited to small groups, is steering clear of the bigger wineries. "They only want buses full of tourists now," she says. "And Ysios has become so popular that

we take our groups just to see the building from a distance."

Others in the region worry that the tourists are coming less for the wine than for the steel-and-wood spectacle. But Ms. Cebrián dismisses such concerns. "They come for the wine. It was here first and the reason there is money to build such magnificent properties," she says.

Still, some wineries tout their expensive new architecture as much as they do their wines. The Web site of a new winery that opened this year in the Somontano region, Bodega Irius, focuses on its shiny silver cubist structure perched on a hill as much as the four million bottles it produces annually.

Not all of the large producers see the benefit of a grandiose bodega, choosing to spend their new profits on improvements you don't always see. "Torres, which is one of the biggest brands, restored existing buildings, added a tourist center and then spent a lot on conservation," says Ryan Opaz, who runs CataVino, an internet wine marketing company. Torres added bio-climatic architecture, including grass on the roofs to aid cooling and 12,000 square meters of solar panels. For the project, completed in February, Torres received €12 million in green tax credits and substantial publicity.

In Europe, at least, the winery phenomenon is mostly limited to Spain. Winemakers in California, Italy and Austria have a couple of modest projects under construction, while much of the French wine industry remains rooted in its châteaux and farmhouses.

"For the French, the attitude is almost the opposite of the Spanish," says Mr. Opaz. "The older and more rundown your property looks, the better the wine."



The interior of Bodega Cooperativa Gandesa, designed by César Martinell.

Spain's wine cathedrals

CÉSAR MARTINELL designed Spain's first wine "cathedrals" in the Penedès region south of Barcelona in the early 1900s. His modernista designs, which feature sweeping parabolic arches atop brick columns and large windows, were inspired by the radical left-wing politics of the time, and were meant to give laborers a beautiful place to work. Many of these wine cooperatives are still operational, producing small-batch wines and cavas.

Here, a look at four of them worth visiting.

—William R. Snyder

Cooperativa de Rocafort de Queralt (1918)

This is the first of Martinell's agricultural buildings, which set his design cues for the future. A steep brick arch covers a long aisle and tall but narrow windows framed in brick flood the workspace with natural light. (Two other aisles were added later.) For years the cooperative only made a cava, Les Tres Naus, but the facility recently added modern equipment to begin making reds and whites.

www.doconcadebarbera.com

Cooperativa Agrícola de Pira (1919)

Nearly the entire length of this building's exterior is covered with ornamental windows. Inside, a vaulted ceiling rises above the work floor. Martinell wanted to emulate the emotive

effect of Gothic cathedral architecture with a high ceiling and substantial natural light. Also known for cava, Pira has had success, too, with a young white wine, Miralpeix, made from Macabeo and Parellada grapes.

www.doconcadebarbera.com

Cooperativa Agrícola de Nulles (1919)

The design seems to rise from a cave, with large, rounded foundation stones giving way to red brick and plaster. Either end of the façade is framed with large brick columns while smaller pillars in between them stagger the roofline and overlap the smoothness of the arches with sharp angles. Nulles produces an award-winning cava.

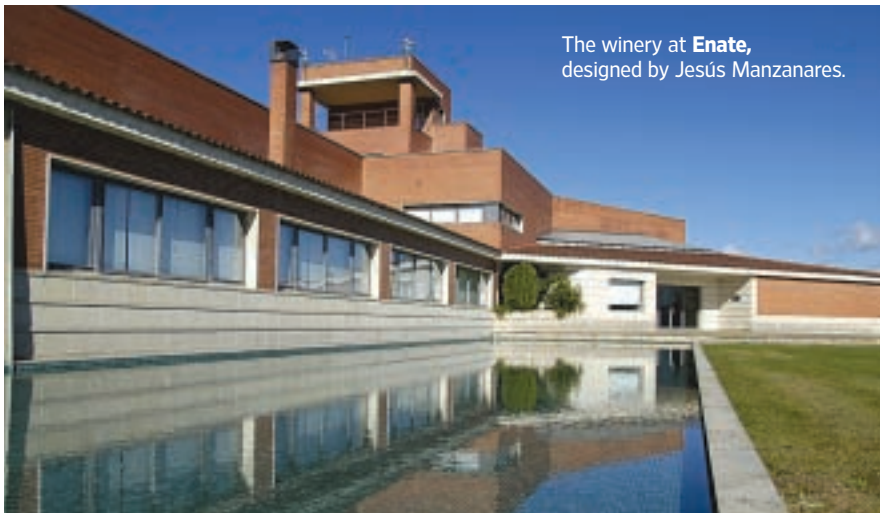
www.casinulles.com

Bodega Cooperativa Gandesa (1920)

A rounded roof and numerous overlapping arches make this one of Martinell's most playful designs and the most similar in style to his mentor Antoni Gaudí. Three layers of brick are used for the arches. On the roof, Martinell decorated the two protruding water towers with gargoyles, a play on the cathedral metaphor. Much of the arched ceiling was originally covered in painted ceramic tiles, which were destroyed during the civil war. The current winemakers have a white wine named in honor of the architect, but the label is best known for a floral Rosé.

www.coopgandesa.com

The winery at Enate, designed by Jesús Manzanares.



Italy's Primitivos fall short

THE STORY BEHIND Primitivo wine from Italy is delicious, stretching all the way from California to Croatia to Washington. But is the wine as delicious as the tale? We decided to find out.

The story starts with Zinfandel. For many years, Zinfandel was considered a uniquely American grape and something of a mys-

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

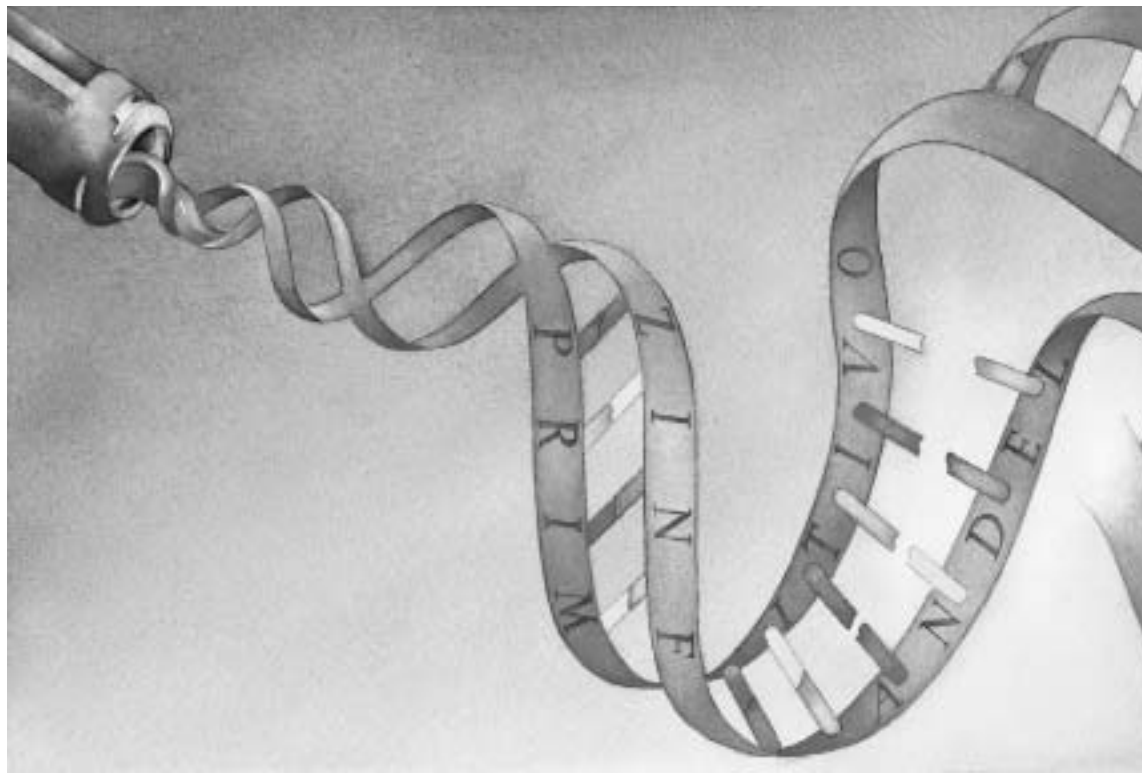
tery. Where did it come from? Ultimately, DNA testing showed that it was the same grape as Primitivo, which is widely planted in Italy, especially in the "boot-heel" area of Puglia (it's the 12th most widely planted grape in Italy, according to the most recent figures). Personally, we still consider Zinfandel uniquely American because its long, special history in the U.S.—not to mention different terroir—means the wine has a particular taste and meaning, but, in any event, that wasn't the end of the story. Still trying to figure out the ultimate home of Zinfandel, researchers found that it is the same as a grape in Croatia called Crljenak Kastelanski.

We called Carole Meredith, the famous vine-DNA sleuth from the University of California, Davis. Prof. Meredith, who is now professor emerita at Davis and makes wine at Lagier Meredith Vineyard in Napa with her husband, Stephen Lagier, told us the scientific evidence that Zinfandel and Primitivo are the same has been around for at least 15 years.

Italian producers of Primitivo, which was often used as a blending grape in the past, have realized that there might well be a market for what they could call "Italian Zinfandel." So suddenly there are Italian Primitivos on shelves, sometimes called that, sometimes called Zinfandel and sometimes called Primitivo/Zinfandel.

This is all interesting to us, but what we really care about is this: How does this new little tide of Italian Primitivo taste? While a few that we bought cost more than \$20, most were in the \$10-to-\$15 range. All of the wines we tasted came from Puglia. Some simply said they were from Puglia, some were from the more specific Salento area and some had a formal appellation of Primitivo di Manduria.

We tasted them in blind flights over several nights. Sadly, we weren't pleased. It seems pretty clear that many wineries don't know what the heck they want to do with this grape. In most cases, vintners have replicated Zinfandel at its worst—a charmless, heavy, sweet, overly alcoholic, flabby, vanilla-infused wine. Others tasted like jug wines made from some sort of anonymous grape, with little character of any kind. "They don't know what they are," as Dottie put it at one point, having tasted a flight of six wines that were all over the map. What a mistake! Italians obviously know how to make wines that express the grape and the place. There's no reason these wines can't have character—real fruit, real earth,



Cheryl Chalmers

real respect for the consumer.

In fact, we found a handful that did. A wine called Flaio showed what Primitivo can be when it's allowed to speak on its own: charming, fairly soft, lively and nicely earthy, giving the wine an easy authenticity. It was just

\$10.99 and is the kind of wine we'd have around the house all the time to open for no reason at all. Another wine, Terra del Galeso "Chierico," showed what Primitivo can be at the other end of the scale: rich and soulful, with a long, remarkable black-pepper fin-

ish that reminded us of the Zinfandel of our youth. It was \$20.99.

We don't know why more Italian winemakers aren't doing this. We contacted Alberto Longo, who produced one of our favorites, and asked him the secret to good Primitivo. "Well, actually, we do not have any particular secrets," he responded, but he added: "The most important ingredient we put in all our wines is a great quantity of our own passion and love because, although it could sound in some way anachronistic, our wines must satisfy us first and then our customers." This is also interesting: While the Longo is rich and intense and bursting with dark fruit, it never touched oak. What we tasted in that bottle was the soil, the grapes and the soul.

Until more winemakers figure out Mr. Longo's secrets, we must tell you that there are far better bets in the Italian aisle and, at this point, we wouldn't take a chance on Primitivo, even at a low price. The fact that few of the wines we liked have even a hint of wide distribution is a bad sign. We'll keep trying them and let you know if we change our opinion.

In the meantime, Prof. Meredith says Croatian vintners are planting more and more Crljenak Kastelanski. "They see an opportunity to become better known in the Western wine world," she said. "All the other regions were home to something we were already familiar with. Croatia was really just a big unknown. Now that they are known to be the home of Zinfandel, they can capitalize on that." Indeed, Edi Maletic of the department of viticulture and enology at the University of Zagreb told us that there were only 22 vines of Crljenak Kastelanski in Croatia in 2001, but now there are about 2,000 vines. However, the Croatians consider Zinfandel, Primitivo and Crljenak Kastelanski slightly different, so they classify all of them together under the acronym ZPC and figure there are a total of about 25 hectares. Dr. Maletic added: "The government supports new plantings and total area is increasing."

—Melanie Grayce West
contributed to this article.
Email wine@wsj.com.

The Primitivo index



Shira Kronzon for The Wall Street Journal

In a tasting of Primitivo from Italy, these were our favorites. These are generally informal wines that are good with informal food—spaghetti and meatballs, macaroni and cheese, hamburgers, pepperoni pizza—though the better ones would be a treat with lamb. Generally, we prefer them young, with some exceptions among the best.

VINEYARD	PRICE	RATING	COMMENTS
Terra del Galeso 'Chierico' 2006 (Salento)	\$20.99	Very Good/Delicious	Best of tasting. Other Primitivo producers should taste this. It's filled with ripe, no-nonsense fruit; is bursting with blackberries and plums; and has a lively, black-pepper finish that lasts and lasts. Big but not at all heavy.
Flaio 2006 (Salento)	\$10.99	Very Good	Best value. Totally pleasing, with nice earthiness, a light touch and shy, balanced tastes. Fun.
Alberto Longo 2006 (Salento)	\$24.99	Very Good	Interesting and intense, with blackberries, blueberries and rich earth. Crisp finish. Serious wine.
Ognissole (Feudi di San Gregorio) 2006 (Manduria)	\$20*	Good/Very Good	Grapey, with purple tastes. Some white pepper, good acidity and raspberry fruit. Surprisingly floral nose. Medium-bodied and light on its feet.
Sasseo (Masseria Altemura) 2005 (Salento)	\$13.99	Good/Very Good	Some pepper and friendly, somewhat plump fruit. Slightly thick, but so charming that it's hard not to like.

Note: Wines are rated on a scale that ranges: Yech, OK, Good, Very Good, Delicious and Delicious! These are the prices we paid at wine stores in Illinois and New York. *We paid \$23.99 for Ognissole, but this price appears to be more representative. Prices vary widely.

Wine Notes: Go Godello

BY DOROTHY J. GAITER
AND JOHN BRECHER

IN RESTAURANTS and good wine stores, be on the lookout for Godello. It's a white from Spain, which, as we've often said, is among the most dynamic wine producers in the world right now.

We were at a restaurant in New York called Spice Market, celebrating Dottie's birthday, when she spotted a Godello on the wine list. It was A Coroa 2006 from Valdeorras (the hot spot for Godello) and it cost \$50. We rarely see Godello, so we snapped it up.

If Godello is not a familiar name, there's a reason for that. The grape was just about extinct 30 years ago, but a few vintners in the Galicia region—well known for another white, Albariño—kept it alive and now, slowly, it's making a comeback.

The wine we had at dinner was so perfect with our meal, which primarily consisted of fairly spicy seafood dishes, that we decided to pick up some Godellos to see if they were consistently good. We quickly found a handful and tried them out.

This is a wine that's fairly difficult to describe because it has such fascinating complexity. Its very fragrant nose can smell something like Champagne, with lemon and chalk. In the front of the mouth, it's light and lively and can even have a little bit of a spritz.

It seems like a pleasant, fun little white. But suddenly, in the middle of the mouth, the wine gains some weight and actually reminds us a bit of Viognier, the big Rhône white. Its fruit notes are of the more subtle variety, like apple and pear. Then it finishes light and clean, with a nice little grapefruit kick, once again giving the impression of lightness. In other words, it's a versatile white that, as it happens, can stand up to spice and also pair well with lighter seafood. Fascinating—and delicious.

In our little tasting, our favorites were Ladairo (Monterrei), which costs about \$16, and Guitian "Joven" (Valdeorras), which costs around \$21. We also liked the A Coroa again (it's about \$23 at stores), but not as much as the bottle we had at the restaurant, although they were from the same vintage. We commented to each other at the restaurant that the bottle we had then tasted pristine, as if we were tasting it at the winery. The bottle from the store wasn't quite as fresh, though it was still quite tasty.

To us, this means it's important to buy these as young as possible and be sure to get them at a store or restaurant where you know the wine is treated well so its most delicate notes come through.

Cellar conditions

I have a tornado cellar at home that I want to convert to a wine cellar. It's in the basement—concrete walls, ceiling and floor. It's neither hot nor cold. What range of temperatures could be safe and at what humidity? —Bruce Fox, Greta, Neb.

The classic wine-cellar temperature is 13 degrees Celsius, but a bit higher or lower is fine as long as the temperature is fairly constant. In terms of humidity—and we are asked this often—our feeling is that as long as it's not extreme, you shouldn't worry about it.

—Melanie Grayce West
contributed to this column.

Putting Antigone's world in context

Derek Walcott directs new opera from Seamus Heaney's 'Burial at Thebes'

BY PAUL LEVY

Special to The Wall Street Journal
DEREK WALCOTT, who won the Nobel Prize for Literature in 1992, is making his opera directing debut in London with "Burial at Thebes," which is the Antigone story retold by the Irish poet Seamus Heaney—who himself won the Nobel prize in 1995.

The production, also designed by Mr. Walcott, sets the verse play, written in 2004, in what he describes as "an ailing South American Republic" amid architecture built by dictators "as monuments to themselves." The point, Mr. Walcott says, is to give the tale a credible context, which is immediate to today's experience, a bit reminiscent of his epic work "Omeros," a Caribbean retelling of Homer's "Odyssey."

The opera makes its world premiere at Shakespeare's Globe on Saturday and Sunday; it will then move to the Royal Liverpool Philharmonic Hall on Oct. 17 and the Oxford Playhouse on Oct. 19.

The opera was commissioned by Peter Manning for his chamber orchestra, the Manning Camerata, from composer Dominique Le Gendre, who is from Trinidad and whose full-length opera "Bird of Night" was performed at Covent Garden in 2006. The music, which incorporates the melodic rhythms of Rapso, the contemporary version of calypso, is approachable, but not easy to perform. The composer says the structure is inspired by the "rhythmic directness" of Mr. Heaney's verse.

Mr. Walcott, who was born on the Caribbean island of St. Lucia in 1930, teaches poetry and drama at Boston University, and many of his plays have been staged by the Trinidad Theatre Workshop in Port of Spain, Trinidad, which he founded in 1959.

Mr. Heaney's version of Sophocles' tragedy of Antigone is a triumph of plain speaking. Its unelated, unlabored language makes clear the sense in which the characters are just like us. "I took it on because I want to see poetry in the theater," says Mr. Walcott. "We don't have it any more."

Mr. Walcott spoke to us at Woolwich Town Hall on the outskirts of London, where he was rehearsing the international cast.

Q: What are the differences between directing opera and plays?

This is my first opera, but I've done musicals, and these days a lot of musicals are sung-through, with so little dialogue that they're virtually opera. Of course they're not the same kind of music, but I don't feel too awkward in terms of directing music. I've worked with Paul Simon on "The Capeman," and with Galt MacDermot [best known for "Hair"], who has written three or four musicals with me in the Caribbean.

Q: Do you find the rehearsal process any different for opera?

Very different. It's very delicate because you have to respect that every line has a rhythm to it, a sung rhythm, given by the notes, so you can't be so free-form as to do whatever you want. On the other hand, the way I work



Above, Derek Walcott with the composer of 'Burial at Thebes,' Dominique Le Gendre. Left, Mr. Walcott's design for the production; below, a rehearsal at Shakespeare's Globe theater in London.

Our first duty is to the poetic text, and we must, as the composer has done, respect the plumpness and richness of the line. Since this is a poem and not just a prose libretto, there's something else needed. Seamus's poetry is particularly ripe. I don't know if you can do the colloquial in singing, but I want it to be speech, exchanging conversation, not addressing each other oratorically.

Q: The diction doesn't strike me as particularly colloquial.

I'm not talking about the vernacular, I'm talking about tone. I think it's the same kind of thing that Yeats achieved, which is the tone of the human voice—it's there. It's in Seamus's work.

Q: How did the project come about?

Peter Manning has worked with Dominique Le Gendre before. The Camerata came to Trinidad and did a concert, and Dominique has set a poem of mine to music. Peter asked me would I like to direct it, because they knew I'd worked as a director for 50 years,



and because I'm a poet myself, they knew I'd respect and like the tone of the text.

Q: Was Seamus Heaney involved?

No, he's not here now, but he came to the first day to meet the singers. In a way it's a pity he's not involved in the production, because I think he'd have learned a lot from the operatic-libretto thing. Like all poets who write for the stage, eventually we come to music. I'm talking about direct creation of the text for the music. Originally this was not a musical text. Dominique made it a musical text. There's another way of working, in which you do it directly for the music.

Q: Have you ever done that? Written lines when you were conscious of how the vowels worked when sung, for instance?

Yes. When I worked with Paul Simon on "The Capeman," I learned something of that. But you have to listen to the note, rather than the words. A monosyllable in the text, for example, may look just a little too plain, but when it's sung a particular way, the vowel values and so on may heighten it. You learn a little more in terms of the relationship of music to text, but also when you go back to text only, you hear music in what you're doing.

Q: Do you think the text is easy for the singers?

I think the text is very difficult to sing. Musical composition, about which I know little, is a complicated art, and some contemporary music may be the equivalent of a complex abstract painting. It's not that. Dominique does not come from that tradition, but even so what is demanded of the singers can be astonishing.

Q: When I first looked at the libretto, I thought it was very wordy, and wondered how the singers would cope with the sheer volume of words, though at the rehearsal I saw that the words did seem to flow.

The other thing is that the dramaturgy of Greek texts is not really terrific. Sometimes characters come in, wait around, and then deliver a long monologue without interruption. Because of the design, the masks and so on, the rhetorical presentation of what is happening can go on for a page. That is not tolerable today. Sometimes this can affect the movement of the text, as when a long speech presents narrative description of something that you actually want to see, not hear about. You move into another dimension, which depends on appreciating the language per se, which is not exactly a contemporary thing.

Q: When I said "wordy" I was thinking of the demands made on the audience as well.

You mean trying not to bore the audience with a long speech, and as much as possible without any fake movement? I think there is movement within those speeches. But since the tradition of Greek drama is that no violence is shown on the stage, and that everything happens within the frame-

work of one day—so much stuff happens in that one day that it is close to farcical. If you think of Beckett as absurd tragedy, then what happens in [our version of Antigone] is virtually farcical and absurd, in our contemporary, Beckettian sense.

Q: But Antigone is one of the basic plots, isn't it? The resonance of the idea that you can replace a husband or a son, but not a brother still gives powerful push to the imagination, doesn't it?

I think my challenge is how much grief do I want to present. You have to present a desolating text. Everybody suffers. Creon loses wife and son, she loses her brother—that's why I say this tragedy gets close to farce.

If I really unveiled it thoroughly, what you'd have is the rotting corpse of her brother. Basically it's about a body corrupting. That could be taken as a metaphor for the state corrupting—but I don't think so. In this case I think it's a physical thing about a body rotting, and the need to get it underground. It's a big challenge to get this over. In the Greek world I don't think there would be a problem about getting the audience to see that, but we're not in the Greek world anymore. We're here—in the theater of the absurd.

Q: Are you tempted to show the corpse?

I was very tempted to have a dog on stage, eating something. But there are images that one tries to avoid, because it's a classic, beautiful Greek text. It's revolting if you play out the revulsion in it.

Q: But Antigone is also about abstract themes, about the rule of law, justice, family loyalty vs. duty to the state.

When I first explored the play again, I thought Creon, what a bastard. But then I kept looking at the ambiguities in it, and I saw that he was a believer in the rule of law, which is not the same thing as having faith in the gods. There are two different kinds of law.

Q: Is Antigone herself motivated totally by her gut feelings, her emotions, and not by her reason?

I kept looking at her for that cliché of tragedy, hubris, where is the hubris? I think, after a while, she does acquire it, because of her conviction that she's right—this conviction carries its own hubris. Her sister Ismene's argument is that Antigone has to see Creon's point. So though her denial and defiance begins in humility, down the road it gives the appearance of moral superiority because of her absolute conviction.

Q: Do you see any parallels with our current political situation?

It's set in Latin America because of its immediacy to me. I had been in Santo Domingo, with its echoes of the Trujillo regime, and there have been other dictators such as Pinochet. I wanted that contrast between putrescence and beauty that can happen there.

'Playlist' is a bright and vital quest for love

DEVOTEES OF OLD MOVIES will detect an echo of the casually sophisticated Thin Man films in the title of "Nick & Norah's Infinite Playlist," though the earlier Nora needed only four letters to spell her name. And this Nick, played by Michael Cera, is the soul of unsophistication. But he's a funny, tender soul—Norah is played vividly by Kat Dennings—in a bright little screwball comedy that speaks for the vitality of new movies. "Nick & Norah" was directed by Peter Sollett from a screenplay that Lorene Scafaria

Film

JOE MORGENSTERN

adapted from a novel by Rachel Cohn and David Levithan. Mr. Sollett's auspicious debut feature was "Raising Victor Vargas" (set, like this one, in downtown Manhattan). Mr. Cera charmed audiences in last year's "Juno" as Paulie Bleeker, the winsome boyfriend who gets the heroine pregnant, and as the frustrated party-seeker in "Superbad." While his performances were full of small surprises, there was no way of knowing how much more he might be able to do with his special quality of grace under neurotic pressure. The answer turns out to be quite a lot.

The character he plays, a high-school senior from suburban New Jersey, is once again a diffident kid with a breathy voice that hasn't quite changed and may not do so. Depressed over having been dumped by his girlfriend of six months—half an eternity in adolescent time—he's uncertain of his future as the only straight member of a queercore band called the Jerk Offs. ("You don't know what it's like to be straight," he tells a band mate. "It's awful.") Behind his flattish affect, however, lies a quick, dry wit—"Once you buy them," he says of his car, a rust-yellow Yugo with a slipping clutch, "you see them everywhere"—and incipient maturity; he's the only one with a sense of purpose in a movie that revels in the absurdity of two confused and simultaneous chases through the downtown club scene. (One of them is in pursuit of an underground band called Where's Fluffy.)

What's more, Nick has a gift for offhand remarks that suggest genuine depth. He drops the best one during a lovely sequence in a recording studio. Norah, who has already acknowledged that she is Nick's musical soulmate, tells him via intercom from the control room that what she particularly likes about Judaism is the concept of tikkun olam: "The world's been broken into pieces," she explains, "and it's everyone's job to put them together again." Nick replies pensively from the studio, "Maybe we're the pieces." As soon as he says that she goes to him, and how could she not; they are soulmates period.

Don't infer from this that "Nick & Norah" is



Above, Michael Cera and Kat Dennings in 'Nick & Norah's Infinite Playlist'; left, Greg Kinnear in 'Flash of Genius.'

mainly about a shuffle-mode search for love.

'Rachel Getting Married'

Here are two arguments against seeing Jonathan Demme's remarkable "Rachel Getting Married." I hope they won't deter you, but in the interest of full disclosure let's get them out of the way. "Rachel" is similar in theme to last year's "Margot at the Wedding." And you're unlikely to mistake it for drawing-room comedy. The heroine—not Rachel, but her sister, Kym—is the living, breathing, smoking, joking, snarling, mood-swinging embodiment of narcissistic desperation. That said, the young actress who plays her, Anne Hathaway, sweeps away all clinical categories with a performance of phenomenal energy and heartbreaking beauty.

The script was written by Jenny Lumet in a loose, graceful style that allows the story to flow—or sometimes ramble—freely, and gives the actors all the room they need to invent and discover as they go along. (Declan Quinn's multiple cameras go with the flow as if they were all-seeing eyes.) As the film begins, Kym, who's been in and out of rehab for a decade, leaves a rehab clinic to go home for her sister's wedding. There, her feverish need for attention and atonement threatens to turn her into a human wrecking ball, not that her illness hasn't already inflicted collateral damage on the family. One tacit subject—in a movie that declines to divide itself by subject matter—is the intricacy of dysfunction; what is cause and what's effect in Kym's tortured family romance? And what of her future? Not

a serious movie with comic overtones. It's an imperfect, sometimes familiar but always exuberant comedy with romantic resonance and a soundtrack that's as essential to the story as the dialogue. On a recent flight from New York to Los Angeles, I listened to two girls sitting behind me spend the better part of the trip discussing nothing but the playlists on their iPods. That's part of what this film is about. For kids unsure of who they are, and scarily ahead of themselves in a sex-drenched culture, the music they choose helps define them.

The likable cast includes Ari Graynor and Alexis Dziena, and the story, which takes place on a single night, goes off on amusing tangents—a turkey sandwich, a taxi that isn't a taxi, a piece of chewing gum that becomes a running gag, a lizardly opportunist flogging a dreadful CD: "It's, like, anarchy meets Zionism. It's ironic." The film isn't ironic at all. It's

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Opening this week in Europe

- Burn After Reading Norway, U.K.
- Hellboy II: The Golden Army Austria, Germany
- Leatherheads Turkey
- Nights in Rodanthe Austria, Germany
- The Rocker U.K.
- Traitor Greece
- Tropic Thunder Belgium, France
- Wall-E Italy

Source: IMDB

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every wounded spirit can be healed; her wounds go fearfully deep.

If "Rachel Getting Married" were about dysfunction and nothing else, you might want to skip it, Ms. Hathaway's brilliance notwithstanding. But the life that swirls around Kym before, during and after her sister's densely populated, wonderfully detailed wedding seems to have been caught on the fly in all its sweetness, sadness and joy. Rosemarie Dewitt makes Rachel an intriguing character in her own right. Bill Irwin is the sisters' rigid, earnest father; Debra Winger is their scary, semidetached mother; and the groom, Sidney, is played by the actor and musician Tunde Ade-bimpe. Sidney is a musician, many of his friends perform at the wedding, and music—Jonathan Demme's faithful muse—is the force that drives the drama once the ceremonies get under way. It's a life force that plays against Kym's penchant for self-destruction, and the contest is thrilling.

'Flash of Genius'

You've gotta love the premise of "Flash of Genius"—a little guy, straight out of a Frank Capra script, triumphs over two of Detroit's Big Three auto makers that stole his idea for a windshield wiper that would not merely wipe wipe wipe, but also wipe, and then wipe, and then wipe. If only the movie were more than intermittently interesting.

Greg Kinnear plays the real-life inventor, the late Robert Kearns, a Detroit college professor whose sanity and family are almost destroyed by his obsessive, decades-long quest for full justice. Mr. Kinnear is fine; he's an actor we always like, and he gives a skillful, heartfelt performance. The problem is the material—dramatic in the describing but painfully predictable in the telling. We know they done him wrong. We know he's going to have a terrible time proving it, and we know he's going to succeed. The only unknowns at the outset are how long it's going to take—longer than the TV movie this should have been—and how many windshields the camera will watch as the wipers do their stuff.

'Religulous'

Bill Maher is the Borat of the God beat in "Religulous," a provocation, thinly disguised as a documentary, that succeeds in being almost as funny as it is offensive. (The film was directed by "Borat's" director, Larry Charles.) Mr. Maher's M.O. involves getting in the face of a believer, making a mockery of his or her beliefs, asserting his own atheism and then waiting, in the hallowed tradition of "Candid Camera," for the amazed, outraged or, in some cases, amused response.

Some of the friendliest exchanges are with Roman Catholic priests, one of whom, the director emeritus of the Vatican Observatory, is much too humorous and worldly to take Bill Maher's creationist bait; he sees evolution as settled science. Other interview subjects—sandbages—are deadly serious, or at least pretend to be on camera. A high point—or low point, depending on your tolerance for this sort of thing—is a colloquy about Jonah and the whale between the film's host and a stone-faced ex-Jew for Jesus. For the most part Mr. Maher is an equal-opportunity denigrator, but it's worth noting that humor fails him when the subject is Muslim fundamentalism. It's hard to make light of what frightens us.

Vella's audio documentaries take the podcast epic

BY JAMIN BROPHY-WARREN

JOE VELLA AIMS to be the Ken Burns of the podcast world. During the past half-decade, Mr. Vella has produced some of the most successful podcasts, online recorded versions of interviews or radio programs, on iTunes. His four-hour, 33-part look at John Coltrane, titled "The Traneumentary," has generated more than one million downloads since its release early last year. Last week, Mr. Vella launched an in-depth look at composer Stephen Sondheim called "Stephen Sondheim: The Story So Far," available on iTunes.

Unlike many podcasts, Mr. Vella's work is often heavily researched. For his "Thrillercast"

for the 25th anniversary of Michael Jackson's "Thriller," Mr. Vella interviewed a wide range of subjects, including Larry Hamby, who managed the recording sessions for the album, and one of the men who danced with Mr. Jackson in his "Beat It" video. Joe "really asks the right questions," says David Sholemson, manager for jazz guitarist Pat Metheny, whom Mr. Vella has interviewed. "He knows the music so well."

Rather than simply playing songs by each featured artist,



WSJ photo illustration

the former jazz drummer weaves testimonials in with the music in his Fairfield, Conn., studio. "It's like playing the drums again—except my kit is digital tools," says Mr. Vella.

Mr. Vella's relationship with music labels helps him get access. He served as a consultant for Warner Bros. before starting his podcasts in 2002. Labels such as Legacy Records hire him to create each series and use them to accompany releases of albums. His podcasts are usually offered free. Sony BMG Masterworks is using his

podcast on Mr. Sondheim as part of its publicity for a new CD box set of the composer's work. Mr. Vella was paid by the label.

Compensation can muddy the documentary aspects of his work, Mr. Vella says. "But it's not about selling records," he says. "It's telling the story and I can hopefully turn someone onto the work." He says that he has little editorial oversight from clients. "I'm at an age now when I can cut through the crap and tell them what I do," he says.

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Storyteller
Listen to some of Joe Vella's
podcasts at
WSJ.com/Lifestyle

Credit Crunch for Kids

It's time to enjoy the upside of the credit crisis. As Washington scandals go, this one is strictly G-rated. Unlike the excesses of the 1990s, the current debacle doesn't make you turn off the radio whenever national news is broadcast in the presence of youngsters. And rather than trying to prevent certain phrases from seeping into dinnertime conversation, you'd actually be thrilled if your kids could use "credit default swap" in a sentence.

There's a teachable moment here: "Should we spend money that we don't have?" I put this question to the peanut gallery gathered at my breakfast table. Laughter all around from the under-10 set. OK, I was leading the witnesses.

But further study with a statistically insignificant sample of one 7-year-old suggests that piling on too much leverage is not instinctive behavior. My son Neal was skeptical of the idea that he could buy

the things he wants by borrowing. "Why would I do that? I want my own money." He also wondered who would want to lend to him. Neal has been saving the money he receives for various chores instead of spending it immediately. "I want to buy something big, or a lot of something," he says.

Neal is naturally skeptical of financial firms, preferring his marble box to a bank. He would consider a bank savings account if the payoff were right. With interest on such accounts now below 1% in many cases, he'd be a tough sell. Even earning 5% interest on his \$15 fortune would be no enticement. Instead of 75 cents a year in interest, he says that he's looking for \$5 a month to allow the bank to hold his money. Like so many yield-hungry investors who were lured into collateralized debt obligations, he wants both safety and high returns.

So the search for yield seems natural, but the urge to borrow

may not be. This may be good news. Kids might actually listen if we tell them "just say no" when someone offers them credit, especially in their teenage years, when it's difficult to resist the appeal of free plastic and easy terms.

But the government's various financial education programs seem more focused on teaching people how to manage debt than on how to avoid it. The FDIC's Money Smart program (which includes a section for "young adults") teaches, among other lessons, how to buy a car. "You'll probably have to borrow from the bank," says the agency. Granted most of us now finance car purchases, but should a sound financial education encourage borrowing to buy depreciating assets? And the program's Web site lists car repairs as another great use of credit. The Federal Trade Commission also has information on borrowing money for a car. The government's clearinghouse on financial information, mymoney.gov, prominently displays a link to tips for responding when creditors call your home at night. I'm still look-

ing for the guide telling consumers to avoid debt altogether.

I'm in no rush to tell my kid why he has to "establish good credit." A natural reluctance to borrow won't do irreparable harm to his FICO score. Soon enough, kids will grow up to discover just how much fun they can have spending and wagering money that's not theirs. Now we've arrived at a perfect moment to teach



Neal Freeman

the consequences. And grownups can do some remedial work too, as we all learn to appreciate again the value of saving.

We're also entering a good moment to learn the pleasure of buying great companies at bargain prices. As legendary financier Baron Rothschild said: "When there's blood in the streets, I buy." With the luxury of time, kids can fully enjoy the growth of

American business and the rise in the value of their shares.

As bleak as things appear in Lower Manhattan, America's productivity growth continues. There are still plenty of very profitable, healthy businesses in America, and almost all of them just got a lot cheaper. For investors, waiting for the clouds to pass can mean missing out on some great bargains. As economic historian John Steele Gordon has observed, "Human nature predisposes us to recognize depression easily and quickly, but prosperity, like happiness, is most easily seen in retrospect."

Leading the witness again, I asked Neal if he would like to save his money for a really long time so that he would have a huge stack of it. "Yes," he replied. "I'm going to save my money until I get married, so I'll have millions and thousands of dollars." That should provide more than enough for a down payment, just in time for the happy couple to enjoy the next housing boom.

Mr. Freeman is assistant editor of the Journal's editorial page.

A Cultural Conversation with David Lodge / By Naomi Schaefer Riley

His University Career Is Over, but Not His Academic Studies

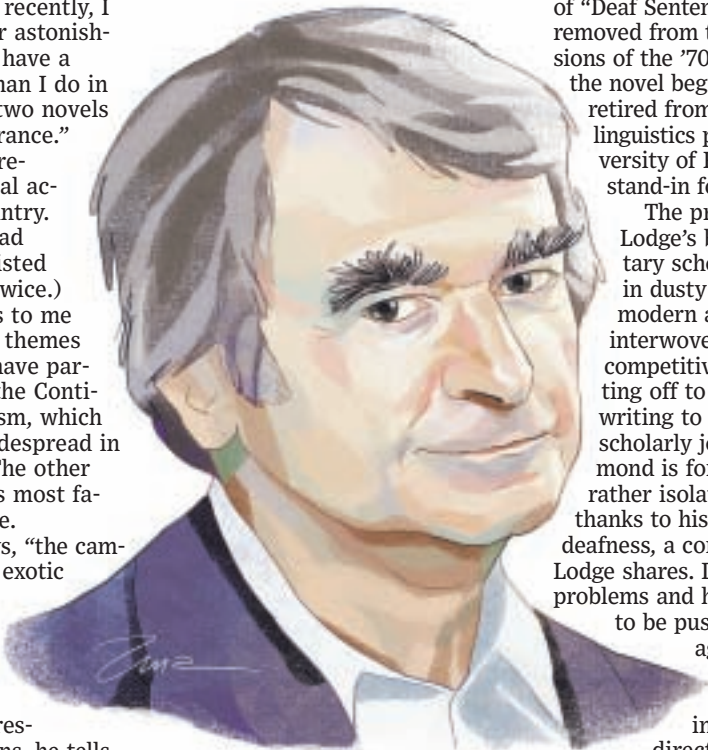
British writer David Lodge won't be traveling to the U.S. to promote his new novel, "Deaf Sentence" (Viking Press). But the young-looking 73-year-old did spend time in France on a publicity tour. Over coffee in his Leicester Square apartment recently, I asked why. "It's rather astonishing, actually. I think I have a higher profile there than I do in England. . . . My last two novels sold more copies in France." (Still, his books have received plenty of critical acclaim in his home country. He's won the Whitbread Prize and been shortlisted for the Booker Prize twice.)

Mr. Lodge suggests to me that two of the major themes in his now 13 novels have particular resonance on the Continent. One is Catholicism, which is, of course, more widespread in France than Britain. The other theme, for which he is most famous, is university life.

"In Europe," he says, "the campus novel is rather an exotic genre." His works on academia, starting with "Changing Places" (1975) and including his new novel, actually seem "transgressive" to most Europeans, he tells me. Professors on the Continent, he says, still have a "kind of mystique and a kind of dignity that make it unthinkable for anybody to write a novel satirizing the institution." One Polish university lecturer, he recalls, was told that if she published a translation of "Small World" (1984), another one of Mr. Lodge's campus novels, she would never be promoted.

For those people who have not read Mr. Lodge's works, it should be said that they are not shocking so much as mocking. Take Morgana Fulvia, a wealthy literature

professor in "Small World," who, when asked how she manages to "reconcile living like a millionaire with being a Marxist," replies, "Those are the very contradictions characteristic of the last phase of bourgeois capitalism, which will eventually cause it to collapse." Or



Zina Saunders

Morris Zapp, a professor at Euphoria State University (based loosely on Berkeley), who makes appearances in several of Mr. Lodge's novels, always being paid handsomely for offering the most absurd-sounding literary theories.

The debate over whether words mean what they say or what the author meant them to say or anything at all, for that matter, seems to have faded a bit in recent years. Mr. Lodge, who quit his teaching job at the University of Birmingham in 1987 to write full time, tells me of literary

theory, "I think there was a certain kind of utter boredom with it, a sense of coming to the end of it." It became nothing more than a way to "prove your professional qualifications by mastering this difficult language."

Desmond Bates, the protagonist of "Deaf Sentence," is somewhat removed from those heady discussions of the '70s and '80s. When the novel begins, Desmond has retired from his position as a linguistics professor at the University of Rummidge (a stand-in for Birmingham).

The professors in Mr. Lodge's books are not solitary scholars locked away in dusty old offices. The modern academy is a tightly interwoven community of competitive professionals, jetting off to conferences and writing to outdo each other in scholarly journals. But Desmond is forced to lead a rather isolated existence, thanks to his high-frequency deafness, a condition that Mr. Lodge shares. Desmond's hearing problems and his retirement seem to be pushing him into old age faster.

His younger wife, Fred, is moving in the opposite direction. "She's become younger as he's getting older," Mr. Lodge observes. Her partner in an interior-design business, Jakki, is constantly goading her toward more youthful undertakings. Jakki and her boyfriend, Lionel, invite Fred and Desmond to join them for New Year's at a spa. Here's how Desmond describes it: "Change the soundtrack, substitute screams and howls for laughter and badinage, put a red filter on the lens to give a fiery glow to the spectacle, and you would think you were in some modern version of

Dante's inferno." There Desmond is pushed into trying a sauna with the group (*sans* clothing) and then a cold shower. The results are hilarious and disastrous.

When I ask Mr. Lodge about a similar scene in one of his earlier novels, "How Far Can You Go?" (1980), he jokes: "Saunas are a central motif of my work. Somebody is probably writing a thesis on it." But both scenes demonstrate the pressure in modern life to stay young. He attributes this shift not only to technological advances but to "the decline in religious belief" and the accompanying "satisfaction in the enjoyment of the physical material things of life."

Desmond's father, who lived through the Depression and served in World War II, does not feel any such pressure. His role in the novel is partly comic—he is cheap, somewhat paranoid and has no qualms about discussing his bodily functions in public—and partly tragic. Desmond wonders if this is what life has in store for him. An only child with sole responsibility for his father's welfare, Desmond dreads visiting him. They have nothing to talk about.

Mr. Lodge suggests that this is a common experience for men and women of his generation. "It was, you know, the function of the sudden expansion of university education, which made [it possible for] people from lower-class or middle-class backgrounds to rise through the class system into the professions. That created tensions within families. And there is some sadness about it, but Desmond could never really share his own professional interests with his father."

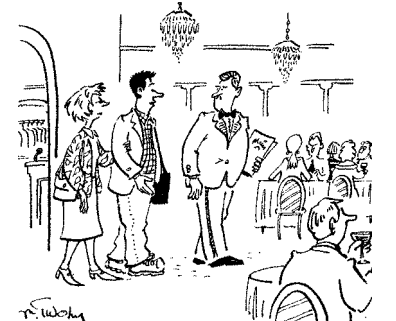
If Desmond sounds like an intellectual snob, it is because, like many of Mr. Lodge's academic characters, he is. At one point, though, he is compelled by his wife to attend a lip-reading class. Mr. Lodge says he put Desmond in this position to make him seem more humane: "He finds that it's actually rather a relief to be among people who are as disadvantaged as he is in this respect. And, secondly, he finds actually they're quite good at things, some of the exercises he can't do himself."

In a sense, this humbling experience, however small, serves as an epilogue to all of Mr. Lodge's other campus novels. If the other books demonstrated how academics can seem like an absurd class apart, "Deaf Sentence" shows that they are just like the rest of us, after all.

Ms. Riley is the Journal's deputy Taste editor.

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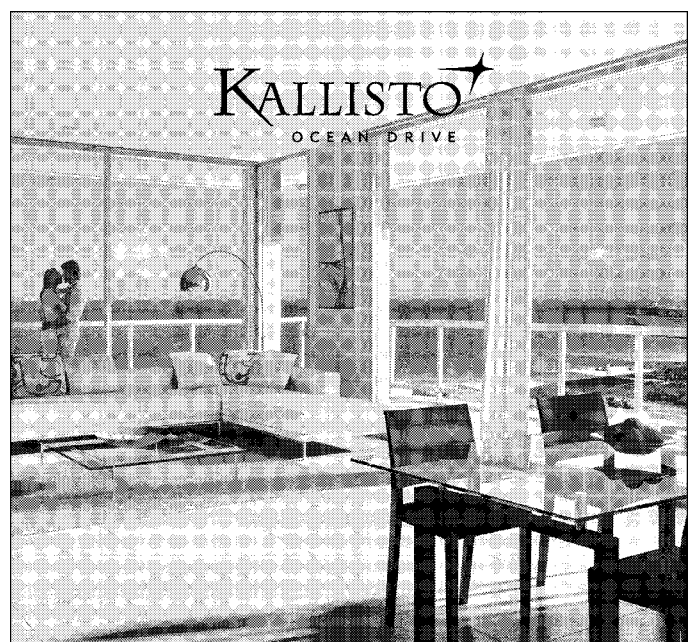
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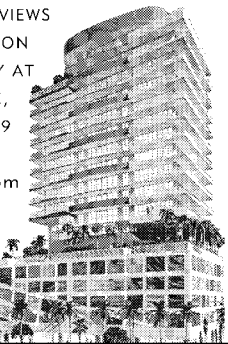
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❖ Top Picks

New perspectives on Rothko and Chekhov

London ■ art

Just before his suicide, Mark Rothko (1903-70) gave the Tate nine paintings that were to have been murals in the Four Seasons restaurant in the newly built Mies van der Rohe/Philip Johnson Seagram Building. Tate hung these pictures in a dedicated room, with the low lighting levels the artist had specified. Many people reported that seeing them was one of the most intense experiences of art they've had, sometimes even duplicating what Rothko called the religious feelings he had when painting them.

In this first major exhibition of his late work, Tate Modern has hung one vast room with 15 of these pictures (there were 30 altogether, though the project, which was to consist only of seven murals, was never completed), their own plus one from the National Gallery, Washington, and five (never before loaned to an international show) belonging to the Kawamura Museum, Japan.

Being in this room with these pictures is a uniquely moving encounter. Part of the experience is purely physical: the abstract images are very large (several are more than 4.5 meters wide), and though they consist basically of one color superimposed on another (four are titled "Black on Maroon"), in the low lighting the canvases shimmer and attract your gaze, almost magnetically. This room contains the essence of abstract art—you may not be able to explain its effect, but it is near-impossible not to experience it.

This superlative show also includes three other groups of late works, five seemingly solid black "Black-Form" paintings (1964), eight "Brown and Gray" works on paper (1969) and some of his beautiful series of "Black on Gray" paintings (1969-70), as well as studies and an installation maquette for the Seagram murals, and some photographs showing a surprisingly tidy studio. As a bonus there's a room of scientific studies of some of the works, showing that Rothko achieved these solid blocks of color by sometimes startlingly free brushwork.

—Paul Levy

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London ■ theater

In a glittering, year-long experiment with big names and small ticket prices, Donmar Warehouse Theatre has opened its additional venue at Wyndham's Theatre in the West End with "Ivanov," Chekhov's first full-length play and one that is often dismissed as a false start by the greatest Russian dramatist. If Tom Stoppard's gloriously racy new English version does nothing else, it rescues the play from this critical slough, and shows that it ranks with Chekhov's other four great classic dramas.

Director Michael Grandage, designer Christopher Oram and lighting designer Paule Constable have put together a production as ambitious as the new translation, with luxurious casting, and extraordinary sets and lighting. When we first see Kenneth Branagh in the title role, he is sitting in a sultry farmyard (the heat is almost palpable) that shows precisely how run-down Ivanov, the landowner and regional councilor, has allowed his vast estates to become. Mired in debt, Ivanov has lost interest in both his work and his wife.

When the play really comes alive, in Act 3, Ivanov's vividly shabby, plaster-peeling study is lit through a smudgy skylight—the set and lighting doing more, at this point in the four-act play, than Mr. Branagh does to define the mood.

His is one of two central performances that are less satisfactorily exe-



Andrea Riseborough and Kenneth Branagh in "Ivanov," in London.

cuted than the exemplary supporting roles: the touching Gina McKee as Ivanov's dying Jewish wife who has given up everything to marry him; Tom Hiddleston as Lvov, her moralizing young doctor with a pinched soul; Lorcan Cranitch as Borkin, the almost-comic estate manager; Malcolm Sinclair as Count Matvey Shabelsky, Ivanov's miserable uncle—along with the large cast of minor characters.

Andrea Riseborough's casting as Sasha, the beautiful and interesting young daughter of Ivanov's wealthy neighbors and creditors, the Lebedevs, excited much comment because of some successful television roles, but here she is either miscast or misdirected. In her liaison with Ivanov she comes across as common, ill-spoken, shrill with vulgar vowels marking an uneducated, unpleasant accent that cannot be what Chekhov intended for his play's romantic interest.

Mr. Branagh's performance is a thing apart, a bravura display of acting technique: His lines are projected beautifully, he moves, crumples and even falls convincingly. But he conveys only coldness. You cannot believe he is depressed (which would make easy, perhaps too easy, sense of Ivanov's behavior), for there's nothing blue about his lassitude—even his despair lacks warmth, and seems almost rational.

So you are pushed to feeling that Ivanov's suicide is nothing more than the chilly conclusion of an argument, and the emotional bang of this near-mighty drama turns into a logical whimper.

—Paul Levy

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Karlsruhe ■ art

As unlikely as it may sound today, the Balkans were an avant-garde art hub in the

1960s and early 1970s. Decades before bloody civil wars would ravage the region, five shows in Croatia's capital Zagreb exhibited international artists who mainly focused on computers to produce art.

A new exhibition at the Center for Art and Media, "Bit International: New Tendencies—Computer and Visual Research," shows the works of several dozen European and American artists who had exhibited their work in Zagreb from 1961 to 1973. The artists who convened in the former Yugoslav city for the "New Tendencies" shows helped promote globally popular art forms such as optical art and computer-generated art and actively sought to engage science, especially mathematics, in art.

Many of their works are close to op-art—which tries to create three-dimensional optical illusions through painting, thereby unveiling the relativity of what is usually perceived to be objective reality. The most intriguing works on show in Karlsruhe are generated by computers or machines.

Works by Russia-born artist Otto Beckmann (1908-1997) start with graphics created by complex mathematical formulas which are calculated by a computer. One such draft from 1969 is used as blueprint for an unnamed work that is made of red and yellow enamel. The abstract, computer-generated figures recall Alberto Giacometti's elongated human statues. The work raises questions about whether computers are capable of creativity and whether there are mathematical formulas for understanding ideas such as beauty or harmony.

But many works are more playful. In a Dadaist-like mood, Italian artist Davide Boriani (born 1936) has created a round, glass-covered box with aluminum swarfs—fine shavings from metalworking—that are attracted by a magnet and

create peculiar forms while the box is moving in circles. "Superfici magnetica" (1961-1965) playfully explores the idea of chaos and order as the swarfs behave erratically despite the machine's regular movement.

Almost mystic—and reminiscent of Mark Rothko's paintings—is the work of American artist Frank Joseph Malina (1912-1981), who was also a rocket scientist. His work "Voyage II" from 1957 is a light installation showing red, yellow and green colors against a black and yellow background. The colors slowly change in intensity and seem to fluoresce like stained-glass in a church. But far from being a religious work pointing to God or a creator, the light installation points to its technical source, as it needs to be put in motion with a switch.

—Goran Mijuk

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London ■ art

What happened to the Modernist Move-

ment after World War II? This is the question answered by "Cold War Modern: Design 1945-1970" at the Victoria and Albert Museum in a jam-packed exhibition that looks at architecture, design, film and pop culture on both sides of the Iron Curtain. The 300 objects on display range from terrific toys—such as a three-wheeled micro car Messerschmitt Kabinenroller, a shiny Vespa motor scooter, an even shinier Sputnik and some Apollo space suits showing signs of wear—to futuristic frocks by designers such as Paco Rabanne and Pierre Cardin.

There are Eames chairs and Dieter Ram radios, and Raymond Loewy's drawings for the interiors of spacecraft are paralleled by Ken Adam's for the set of the brainwashing chamber in "The Ipcress File." Robert Rauschenberg's 1963 painting "Kite," with its menacing military imagery, contrasts with the near-primitive Socialist-Realist pathos of a 1950 tapestry woven by Polish art students.

The show starts with the startlingly differing hopes for the reconstruction of Berlin in the architectural plans for the old-fashioned classical buildings on Stalinallee in the East, and the Modernist housing schemes in West Berlin by the Interbau team that included Le Corbusier, Walter Gropius and Arne Jacobsen.

Next we see how artists and designers were co-opted by politicians on both sides, from the American-financed 1953 "International Competition for a Monument to the Unknown Political Prisoner" (here represented by Reg Butler's winning maquette, and Eduardo Paolozzi's messy entry), to a stunning, large selection of Picasso's riffs on his own peace dove, which he was ambivalent about its being used for Soviet propaganda purposes.

In the next section the great living artist Richard Hamilton's 1958-61 painting and collage "She" with its electric toaster astride nude buttocks, and memorabilia of the Nixon-Khrushchev 1959 Moscow Kitchen Debate show the rise of consumerism as an aspect—and ultimately the winner—of the Cold War.

—Paul Levy

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The Messerschmitt Kabinenroller, 1955, in London.

Die Neue Sammlung, A. Laurenzo

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Amsterdam

art
 "Welcoming the Rijksmuseum: Indian Miniatures" shows 50 Indian miniature paintings depicting landscapes, animals, domestic scenes and war tableaux from the 15th to 19th centuries.
 Van Gogh Museum
 Oct. 17-Jan. 4
 ☎ 31-20-5705-200
 www.vangoghmuseum.nl

Antwerp

art
 "Rodin: Balzac—The Tale of a Masterpiece" shows a sculpture of French novelist Honoré de Balzac (1799-1850) by artist Auguste Rodin (1840-1917).
 Openluchtmuseum voor Beeldhouwkunst Middelheim
 Oct. 12-Dec. 14
 ☎ 32-3-8271-534
 museum.antwerpen.be/middelheim
 openluchtmuseum

Berlin

art
 "Cult of the Artist: In the Temple of Art—Artistic Myths—The 19th Century" examines the self-image and living conditions of artists in the 19th century through portraits by painters such as Wilhelm von Schadow, Caspar David Friedrich, Adolph Menzel and Lovis Corinth. The show is part of the "Cult of the Artist" series at the various National Museums in Berlin.
 Alte Nationalgalerie
 Until Jan. 18
 ☎ 49-30-2090-5801
 www.smb.spk-berlin.de

Brussels

art
 "Video Art / Nam June Paik" shows video art by the South-Korean born American artist Nam June Paik (1932-2006), and a multimedia installation by two up-and-coming figures in the Korean art scene.
 Centre for Fine Arts
 Until Dec. 7
 ☎ 32-2507-8200
 www.bozar.be

art

"Lismonde" exhibits about 40 large charcoal sketches of landscapes and portraits by Belgian artist Jules Lismonde (1908-2001).
 Royal Museums of Fine Arts
 Until Jan. 25
 ☎ 32-2508-3211
 www.fine-arts-museum.be

Copenhagen

art
 "Picasso & Women" exhibits 81 prints depicting women by Picasso, displaying techniques such as etching, dry-point, lithography, aquatint and linocut.
 Arken Museum of Modern Art
 Until Jan. 4
 ☎ 45-4354-0222
 www.arken.dk

Dresden

art
 "Golden Dragon-White Eagle" shows about 300 art objects ranging from hunting portraits to women's shoes from the holdings of the Staatliche Kunstsammlungen Dresden and from the former Imperial Palace in Beijing.
 Dresdner Residenzschloss
 Until Jan. 11
 ☎ 49-351-4914-2000
 www.sk-dresden.de



'Boats at Martigues,' 1908, by Raoul Dufy, in Paris; top right, 'Capri Battery,' 1985, by Joseph Beuys, in Berlin.

Dublin

art
 "Fergus Martin" exhibits the meditative and minimalist new sculptures and paintings by Irish contemporary artist Fergus Martin (born 1955).
 Hugh Lane Municipal Gallery of Modern Art
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 ☎ 353-1-2225-550
 www.hughlane.ie

art

"Order. Desire. Light: An Exhibition of Contemporary Drawing" shows 250 drawings by more than 80 international contemporary artists, including Francis Alÿs, Louise Bourgeois, Dorothy Cross, Tracey Emin, Gerhard Richter, Luc Tuymans and Lawrence Weiner.
 Irish Museum of Modern Art
 Until Oct. 19
 ☎ 353-1-6129-900
 www.imma.ie

Frankfurt

art
 "When No Means On" presents abstract films by Dutch artist Melvin Moti (born 1977), examining visual phenomena created by various phases of nonactivity, including "The Prisoner's Cinema" and "No Show."
 MMK Zollamt
 Oct. 17-Jan. 18
 ☎ 49-69-2123-0447
 mmk-frankfurt.com/zollamt/en

Helsinki

design
 "Arabia 135: Ceramics—Art—Industry" shows various tableware, ornamental dinner sets and models designed by the Finnish porcelain factory Arabia since 1873. Featured designers include Friedl Holzer-Kjellberg, Toini Muona, Michael Schilkin, Birger Kaipiainen, Rut Bryk and others.

Finnish Museum of Art and Design
 Oct. 17-Jan. 18
 ☎ 358-9-6220-540
 www.designmuseum.fi

London

art
 "Andy Warhol, Other Voices, Other Rooms" presents paintings, drawings, installations and films in an extensive exhibition on American Pop artist Andy Warhol (1928-1987). Alongside the rarely screened films "Sleep," "Empire," "Poor Little Rich Girl" and "Chelsea Girls," Warhol's video diaries and his 1980s TV serials "Fashion," "Andy Warhol's TV" and "Andy Warhol's Fifteen Minutes" can be viewed.
 Southbank Centre-Hayward Gallery
 Until Jan. 18
 ☎ 44-871-6632-501
 www.hayward.org.uk

photography

"Annie Leibovitz: A Photographer's Life, 1990-2005" exhibits over 150 photographs by the American portrait photographer Annie Leibovitz (born



'Big Head,' 1962, by Pablo Picasso, on show in Copenhagen.

1949). Images of public figures are contrasted with Leibovitz's personal photography of friends and family.
 National Portrait Gallery
 Oct. 16-Feb. 1
 ☎ 44-20-7312-2463
 www.npg.org.uk

art

"Cartoons and Coronets: The Genius of Osbert Lancaster" shows cartoons, illustrations for novels, theater sets for Sadler's Wells Theatre and portraits by British cartoonist and author Sir Osbert Lancaster (1908-1968). The collection illustrates the range of Lancaster as an artist, drawing on a never before exhibited archive.
 The Wallace Collection
 Until Jan. 11
 ☎ 44-207-5639-500
 www.wallacecollection.org

Madrid

art
 "Rembrandt: Painter of Stories" presents paintings and prints highlighting Rembrandt as a narrative painter. Sources of inspiration, such as work by Titian and Rubens, are on display.
 Museo Nacional del Prado
 Oct. 15-Jan. 6
 ☎ 34-91-3302-800
 www.museodelprado.es/en/ingles

Paris

art
 "Raoul Dufy" shows paintings, ceramic pieces and textiles in a major retrospective of French Fauvist painter Raoul Dufy (1877-1953).
 Musée d'Art Moderne de la Ville de Paris
 Oct. 16-Jan. 11
 ☎ 33-1-5367-4000
 www.mam.paris.fr

art

"Mystery and Glitter: Pastels in the

Musée d'Orsay" exhibits a selection of 118 pastels from the 19th and 20th century, created by artists such as Jean-François Millet, Édouard Manet, Edgar Degas and Odilon Redon.
 Musée d'Orsay
 Until Feb. 1
 ☎ 33-1-4049-4814
 www.musee-orsay.fr

The Hague

art
 "Pride of Place: Dutch Cityscapes from the Golden Age" presents paintings of Dutch cities by Jacob van Ruisdael, Johannes Vermeer, Esaias van de Velde, Jan van der Heyden, Gerrit Berckheyde, Meindert Hobbema, Aelbert Cuyp and other 17th-century artists.
 Mauritshuis
 Until Jan. 11
 ☎ 31-70-3023-456
 www.mauritshuis.nl

Turin

design
 "Ski & Design" traces the design development of skis, ski fasteners and ski boots through objects, photographs, videos and advertising materials from manufacturers of sports equipment.
 Museo Nazionale della Montagna
 Until Nov. 2
 ☎ 39-011-6604-104
 www.museomontagna.org

Versailles

art
 "Jeff Koons Versailles" exhibits 17 works by American Pop-artist Jeff Koons (born 1955) in the apartments and garden of the castle Versailles. The art ranges from a giant lobster and a gigantic aluminum toy rabbit to a large vase of flowers.
 Parterre de l'Orangerie
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Vienna

art
 "Western Motel: Edward Hopper and Contemporary Art" creates a dialogue between a selection of iconic paintings by Edward Hopper (1882-1967) and works by contemporary artists such as David Claerbout, Dawn Clements, Thomas Demand, Philip-Lorca diCorcia, Ed Ruscha, Jeff Wall and Rachel Whiteread.
 Kunsthalle Wien
 Until Feb. 15
 ☎ 43-1521-890
 www.kunsthallewien.at

art

"Gustav Klimt and the 1908 Artshow" recreates part of the historic exhibition, which showed paintings, sculptures, prints, decorative art and stage designs by over 176 artists.
 Österreichische Galerie Belvedere
 Until Jan. 18
 ☎ 43-1-79557-0
 www.belvedere.at

Source: ArtBase Global Arts News Service, WSJE research.

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